

The

MAR 1 1929

ART DIGEST

The News - Magazine of Art



"THE CARD PLAYERS"

BY HENDRIK VAN DER BURCH

Courtesy Detroit Institute of Arts

(See article, "A New Old Master," on page 6.)

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THE ART DIGEST

Semi-monthly, October to May, inclusive; monthly,
June, July, August and September

Publication and Editorial Offices

HOPEWELL, NEW JERSEY

Telephone: Hopewell 85

New York Office: 9 East 59th St.

Telephone: Regent 9261

EUROPEAN OFFICE

26, rue Jacob : : : Paris, France

Telephone: Littré 43, 55

Published by THE ART DIGEST, Inc.; Peyton Bos-
well, President; W. F. Chapman, Secretary;
Marcia Boswell, Treasurer.

Entered as second-class matter December 17, 1926,
at the post office at Hopewell, New Jersey, under
the act of March 3, 1879.

Subscription Rates, NATIONAL EDITION

UNITED STATES \$2.00

CANADA \$2.50

FOREIGN \$3.40

Single Copies.....25 Cents

Subscription Rates, DE LUXE EDITION

U. S. \$5.00 FOREIGN..... \$5.40

Editor-in-Chief.....PEYTON BOSWELL

European Editor.....H. S. CIOLKOWSKI

Paris Editor.....REGINALD COGGESHALL

Berlin Editor.....WINTHROP HAMLIN

Business Mgr...WENTWORTH F. CHAPMAN

Vol. III—Mid-February, 1929—No. 10

What They Say**Will Never Tire—**

"Keep on in the same dignified, broad, construc-
tive way and art lovers will never tire of your
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"I am happy to renew my subscription to THE
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it was worth it. And it is the only magazine that
I know of which is worth much to a painter.
The fault I've found with many of the magazines
heretofore is the persistent drivel gathered from
a lot of male and female Jane Does who are noth-
ing more than copyists. I like your ART DIGEST
because it has brains behind it."—G. L. Berg,
South Norwalk, Conn.

Not Stupid and Banal, Says Mr. Watrous—

"I like your art paper, which is clean and alive
and the only one I have not discontinued as
stupid and banal. Why quote Will Rogers and
Lord Dewar as humorists when the really great
ones are our 'art critics,' so called. I take off
my hat to them."—Harry W. Watrous, New York.

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feel as I do, and subscribe."—Bernhardt Wall,
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in that field, in which some real work is being done, and I would like to see an occasional article about the development of American book illustration, American travel posters and the best of American advertising art."—*Violet Moore Higgins, Riverdale, N. Y.*

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"I find THE ART DIGEST the most readable art publication available."—*La Von Whitmire, Indianapolis, Ind.*

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"I certainly enjoy THE ART DIGEST. Its unbiased statement of facts makes it most valuable to the art teacher."—*Mrs. Zara B. Kimmey, Supervisor of Drawing, University of the State of New York, Albany.*

Wants Art Knowledge Taught—

"I wish that a change might be made in the grammar school curriculum of this country, whereby the time allowed during the week for drawing or work of this nature might be at least doubled, and every effort made to engage capable teachers. I cannot help feeling that this might open the eyes of students as they develop in later years, so that they might be able to enjoy the things about them and have a knowledge of what is generally understood to be the lines of beauty in whatever they come in contact with in every day life. I have considered this matter somewhat here in Massachusetts with Mr. Royal B. Farnum of the Massachusetts School of Art in Boston, and I feel that he is most sympathetic; also our State Board of Education have given me encouragement, but I have not been in a position to carry the matter to the point necessary for action. Consequently I am wondering if something you might do or say might not help."—*Milton L. Cushing, Fitchburg, Mass.*

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"We find THE ART DIGEST very helpful in furnishing material for the art departments of women's clubs."—*Mrs. A. M. Brooking, Hastings, Neb.*

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"I find THE ART DIGEST both informative and interesting."—*Miss Lillian K. Bresel, New York.*

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Puts "Pep" in a Club—

"Our club is getting along splendidly since using THE ART DIGEST as a guide for study and discussion. Quite a bit of 'pep' and enthusiasm was manifested at last meeting during the discussion on topics different members of the club were specially interested in. It may interest you to know that the members bring all copies received of THE ART DIGEST to each meeting and they seem quite familiar with all the articles in each number."—*Miss M. E. Craddock, President, Art Appreciation Club, Meridian, Miss.*

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Hopewell, N. J.

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OPINION OF THE WORLD

European Editor
H. S. CIOLKOWSKI
26, rue Jacob, Paris

Volume III

Hopewell, New Jersey, Mid-February, 1929

Number 10

Of 199 Works in Chicago's Annual Show, 20 Are Prize Winners



"Landscape," by Flora Schofield. Awarded the Mr. and Mrs. Jule F. Brower Prize (\$300).



"In the Open," by W. Vladimir Rousseff. Awarded the Mr. and Mrs. Frank G. Logan Medal with \$750.

With 199 exhibits selected from more than 1,000 entries, and with twenty prizes awarded by the jury, the Chicago Art Institute is holding its thirty-third annual exhibition by artists of Chicago and vicinity, until March 10. Miss Eleanor Jewett says in the *Tribune* that "the paintings as a whole are moderate and low keyed," and Charles Victor Knox, writing in the *Evening Post*, is of the opinion that the show is a "rather uninspiring affair." This critic, after remarking that many of the old-timers had been "left out in the cold" and that "many equally banal but little known youngsters" had been admitted by the jury, said:

"Because of the fact that there are hardly a score of real artists in all of America—and there will be those who would limit the list

to a dozen—it is not to be wondered at that a show limited to Chicago and suburban artists would be a rather uninspiring affair. It is all of that.

"Those who see no distinction between craftsmanship and art, between surface loveliness and vitality, between natural prettiness and esthetic power will find the show at the institute worthy of serious consideration and extended inspection. They will rejoice at the size and composition and general air of grandeur and what-not of 'Uphill' by Edmund Giesbert, winner of one of the Logan medals and largest canvas in the show. They will be awed by the 'daring' of W. Vladimir Rousseff displayed in the other Logan medal winner, 'In the Open.' They will thrill with rapturous delight at Claude Buck's 'Mother and Children,' winner of the John C. Shaffer prize.

"The tut-tutters will walk around the galleries in a trance of moment-by-moment pleasure, kidding themselves at every turn that they are gazing on high art and shutting their eyes if by chance they come across anything near it. Without doubt there will be shudders at Salcia Bahe's subtle and powerful negress, at Helen West Heller's 'St. Francis Singing,' at P. C. Diem's 'Magdalene' and at Ivan Le Lorraine Albright's 'The Catholic' and 'Flesh,' both thoroughly his own and, in their way, among the outstanding pictures of the show.

"It would be impossible to catalog the show's weak, puerile points. It is better to seek out some of its strong ones.

"Frances Foy's 'Boating' has much to commend it, and 'Interlude' by Norman B. Wright seems distinctly out of place among its depressing neighbors. Francis Chapin's 'Edge of Montparnasse' is one of the really worthwhile street scenes included in the show and 'Workmen' by Davenport Griffin has a vitality that makes it stand out. . . . William S. Schwartz' two canvases, 'The Old

Scholar' and 'A Village,' make a decided appeal.

"Probably most of the visitors to the show will be merely amused by the pictures of



"Pioneers," by A. Lou Matthews. Harry A. Frank Prize (\$150).



"Workmen," by Davenport Griffin. Chicago Woman's Club Prize (\$200).



"Mother and Children," by Claude Buck. John C. Shaffer \$500 Portraiture Prize.



"Uphill," by Edmund Giesbert. Awarded the Mr. and Mrs. Frank G. Logan Medal with \$500.

Archibald J. Motley, Jr., the negro artist. Much of the power that makes them outstanding will, no doubt, be missed because they are also 'interesting.' Their potency is all the more apparent, however, because of the weakness with which they are surrounded."

"There are thirty-three works in the sculpture section of the show, which is no better and no worse than the painting section."

THE ART DIGEST reproduces herewith six of the prize winning works. The other fourteen are as follows:

Fine Arts building purchase prize (\$500) to Irma Rene Koen for "White Wings;" William Randolph Hearst prize (\$300) to Francis Chapin for "Helen;" Edward B. Butler purchase fund (\$200) to Charles Edward Mullin for "Arrangement;" Joseph N. Eisendrath prize (\$200) to Olga Chassing for "Shepherd Boy;" Mrs. Julius Rosenwald purchase fund (\$200) to Richard A. Chase for "The Children's Boat;" Clyde M. Carr prize (\$100) to Charles A. Wilimovsky for "An Idyl;" Chicago Woman's Aid prize (\$100) to Helen J. Taylor for "Green Ap-

ples;" Englewood Woman's Club prize (\$100) to David McCosh for "Pont Marie, Paris;" Marshall Fuller Holmes prize (\$100) to Frances Foy for "Boating;" Julia Knapp memorial prize (\$100) to Madeleine Albert for "Mildred;" Municipal Art League prize (\$100) to Edward J. F. Timmons for "Marjorie;" Mrs. John C. Shaffer prize (\$100) to Ruth Sherwood for "Garden Group;" Mrs. William Ormonde Thompson prize (\$100) to John T. Nolf for "Boys Plowing;" Robert Jenkins prize (\$50) to Malvin Marr Albright for "Fragment."

A New Old Master

Acclaimed now as one of the greatest old masters, and his works worth as much or more than Rembrandts, it was not until the 1860's, when his pictures were isolated, that the name of Vermeer of Delft was known. And now Dr. W. R. Valentiner, director of the Detroit Art Institute, and well known authority on Dutch art, has found another old Dutch master, whose standing, he thinks, will not be much inferior to Vermeer and Pieter de Hooch, to whom several of his paintings have been ascribed. His name is Hendrick Van der Burch, and, like Vermeer, he lived in Delft.

There is no novelty in the finding of a new work by an old master, but the finding of an old master himself is so epoch making that THE ART DIGEST will borrow extensively from Florence Davies' account of Dr. Valentiner's discovery in the *Detroit News*.

When in London last summer Dr. Valentiner was looking for a good example of the work of Pieter De Hooch to add to the collection in Detroit. One of the foremost London dealers showed him a beautiful canvas ascribed to this artist.

"At once," said Dr. Valentiner, "I was struck with its beauty, but also at once I said to myself, 'That is not a De Hooch.'"

"But if it is not Pieter De Hooch, who is it?" I asked myself.

The style he observed was a little more free, a looser style, more like Vermeer, but the canvas was larger than Vermeer painted.

"The more I thought about it the surer I was," Dr. Valentiner continued, "but the more annoyed I became that I could not tell who it was. With that I left London and went to Paris, but always that picture was in my mind, baffling me, nagging me. Then one day in my hotel room in Paris, it suddenly flashed into my mind. I thought of a

picture in London which had been attributed to Vermeer, but which I had felt was not by his hand. Something in my memory seemed to link the two. 'The man who painted that one is also the man who painted the other,' I said to myself.

With that I went back to London and found the so-called Vermeer. But the door was still locked, for if this was not Vermeer and the other was not De Hooch and both pictures were by the same hand, the question remained: Whose was the hand? But the London picture called back still other images. Somewhere I had seen a picture that made me think of this London picture—a bandolier, a window, a sword, the painting of a brick wall—a certain way of painting the bricks. Where had I seen that same treatment of wall? Then again the flash of memory served me. It was in America, in the art museum of Minneapolis, that there was a picture by this hand, signed with the name of Hendrik Van de Burch, an artist who lived at the time of Vermeer and De Hooch, but only three or four of whose paintings were known.

"Here was the real key, then, and the search for facts about his life and other canvases by his hand began. By following up references in old documents the story of his life was unraveled. He was born in Delft, was taken up as a boy by Lord Arundel, was sent to Italy and given lessons and later became the keeper of Lord Arundel's paintings. After his return to Holland he painted many canvases."

Dr. Valentiner pointed out that since De Hooch and Vermeer have been much valued by collectors and since this man painted in the same manner, it was often more profitable to erase his name and palm off his canvases as the work of the better known men. In any event, now that the key had unlocked the door, the work of identifying

other canvases was comparatively simple. With the very few known signed paintings by Van der Burch and these other two as a basis to work upon, the essential characteristics of his style led to the identification of 20 or 30 other works by the same hand.

"What will dealers and collectors do who find that the paintings they thought were by De Hooch or Vermeer are by another hand?" Dr. Valentiner was asked.

"At first," he replied, "many of them will be disappointed, even angry. But they should not be, for in time I believe that this man will be recognized by scholars and his work valued about as much as that of either of the masters he rivals. I have recently reassigned one of our own paintings by De Hooch to Van der Burch."

THE ART DIGEST reproduces on its cover the painting which led to Dr. Valentiner's discovery. It has been presented to the Detroit Art Institute by Mr. and Mrs. John S. Newberry, making the second Van der Burch in its collection.

A. B. Davies Memorial Announced

The Metropolitan Museum of Art has made the expected announcement that it would hold a memorial exhibition of the work of Arthur B. Davies. It will be held at the height of the next season (1929-30), and will represent the art of Davies in the various periods of his activity, and include drawings, lithographs and sculptures as well

Mrs. Lincoln's Portrait Is Exhibited

The Milch Galleries, New York, celebrated Lincoln's birthday by placing on exhibition the portrait of Mrs. Lincoln which F. B. Carpenter painted in the White House just after he completed the well known group of Lincoln and his cabinet.

Why Museums?

In these days when it has become the custom to point to the ever expanding and ever multiplying American art museum as a gauge of American aesthetic progress, it is rather disturbing to have Lee Simonson, editor of *Creative Art*, write such an article as "What Have Art Museums to Do with Art?" in the February number of that magazine. Since Max Pemberton propounded his "Sixty Impertinent Questions" to the Metropolitan Museum, that institution has been the object of several attacks, the latest being contained in Walter Pach's "Ananias." And now Mr. Simonson lays it on anew, not only on the Metropolitan, but, inferentially, on nearly every other American museum.

"The influence of museums," he says, "is vastly overestimated. Their obvious failure in any one department, such as modern painting, is only one aspect of their far less obvious failure to become forces in contemporary life. There can of course be no dispute as to the fact that no more grotesquely inadequate representation of contemporary American painting could have been assembled than has been purchased from the Hearn fund. In fact, an important gallery could be established tomorrow by purchasing one representative picture by every important American painter whom the Metropolitan trustees have ignored. Nevertheless their policy makes very little difference. The only section of the public affected by such fear and ignorance of modern painting is that comparatively negligible section which, being of the type that still believes the *Times* runs all the news fit to print, assumes that a museum has all the art fit to be shown. But . . . a canvas brought to a collector's attention by Brummer, Dudensing, Daniel, or half a dozen other dealers who are establishing the reputations of young American painters, will interest a collector far more than the name of a painter bought by a museum. And he will be far more influenced by the opinion of Stieglitz, Cassirer, Bourgeois or Paul Rosenberg than by the decisions of any museum curator of painting in the world.

"If the architect of the Woolworth Building (aged 68), the negligible member of the National Academy (aged 67), the two lawyers (aged 65 and 78), the banker (aged 78) who presented Regnault's 'Salomé' in 1916, and the philanthropist (aged 63)—together constituting the Metropolitan's committee on paintings in 1927—had decided to buy six more portraits by Sargent or erect a rotunda to house Edwin Blashfield's mural paintings, the development of contemporary painting would have been no more affected than the stability of the Woolworth Building by an earthquake in Valparaiso. At the very moment that our museums are adding new wings to old ones and fresh endowments to their vested millions, they are tending to become as incapable of directing public taste as the churches have become of controlling public morals. The taste of museum trustees and curators has, on the whole, had just about as much effect on the growth of modern art as the united opposition of the clergy on the spread of divorce and the habit of birth control.

"There is no sound psychological basis for our glib assumption that enlightenment, uplift and inspiration result almost automatically from turning the average, aspiring citizen loose amid a miscellaneous accumulation of antique jewelry and coffins, statues and miniatures, tapestries and wrought iron, vases and snuff boxes, paintings and armor,

A Faked Picture of Sainly Victorian Days



Engraving of Faked "Edward VI."

The French Picture Underneath.

Here is the story of one of the cleverest of art fakes. It was perpetrated in England in the 50's of the last century—in saintly Victorian days!

Early this season a painting that for three-quarters of a century had purported to be a portrait of the boy king Edward VI by Gwillim Stretes and had been engraved as such in 1857, came up for sale by auction at Sotheby's. Lapse of time had caused such an obvious contrast between the XIXth century and the XVIth century pigments on the canvas that it no longer fooled anybody. Dealers, however, were curious to know what lay underneath. The old work, covered in part by the faker, might be extremely valuable. There was spirited bidding, and the Savile Gallery had to pay £530 for it.

The picture was promptly sent to the restorers. First the green background came away, then the feathered cap, the gold decoration on the collar, the band at the neck,

the jewelled chain, the belt, the sword hilt; until finally there was revealed the young girl shown above in the reproduction at the right.

The Savile Gallery believes the panel to be the work of a French artist of the XVIth century. The subject may even have been a member of the court at Fontainebleau, and it is possible that her identity may be established.

Evidently the faker was the luckiest of his kind. Not only was it possible for him to transform the costume of the old French picture with a few deft touches, but the face of the subject bore an uncanny resemblance to the real Edward, both in features and expression. This is proved by comparison with the portrait of Edward VI, aged six, by Holbein the Younger, which Duveen's recently sold to Mr. Jules Bache of New York, a work which had been so badly overpainted that a dealer a few years ago, having paid £10 for it, sold it to Lord Lee of Fareham for only £300.

etchings and reliquaries, silver goblets and glazed earthenware."

Then Mr. Simonson refers to Prof. Robinson's book, "The Behavior of the Museum Visitor," and to data regarding sixty casual visitors observed in "a large museum in the heart of a large American city," with 1,000 paintings hung in 40 rooms. "The longest average time spent in front of a picture was 60 seconds. But only one visitor concentrated to this extent. Eight spent an average time of 12 seconds, thirteen 8 seconds, eleven 6 seconds, and seven 2 seconds. The general average spent was 9.2 seconds. Of the 1,000 paintings an average of 56 was actually looked at. According to averages, a given picture has about a 1 to 20 chance of being observed by the visitor. . . .

"Almost all museums, as they are planned and directed today, are not only inefficient and ineffective, but, as a means of spreading even a superficial knowledge of beauty, they are no longer indispensable. We are not a semi-illiterate population shuffling into the royal palace to gape at the grandeur of its accumulated house furnishings, which may include a few masterpieces of painting, nor are we a provincial population who have no other access to the art of the world and

must limit ourselves to the house furnishings that benevolent millionaires deed to the local art gallery." Mr. Simonson then refers to the services rendered by magazines, books and reproductions in making people acquainted with art.

He is not pessimistic in his conclusions. He says that "museums must be put to work. . . . Objects of art must be organized and directed, and the whole museum planned to accomplish a given purpose by a sound relation to human psychology and contemporary needs. . . . The issue is immediate because the founding and endowing of museums continues to be a major American industry." He sees a beginning of the work at Newark, Philadelphia, and elsewhere, and concludes by saying the museums "by reorganizing their material and rebuilding themselves effectively, may yet become centers of our civic life where contact with art will be an easy, happy and living reality."

Metropolitan Museum Attendance

The attendance figures for the Metropolitan Museum of Art for 1928 show a slight increase over the previous year. The attendance at the main museum was 1,218,834, and at The Cloisters, 43,193.

California Raises the Question of Clivette

When the New Gallery, managed by George S. Hellman, passed out of existence last fall, the George H. Ainslie Galleries of New York, with branches in Philadelphia, Detroit and Los Angeles, took over the sponsorship of Merton Clivette. Mr. Ainslie has proved to be as enthusiastic a champion of the octogenarian painter, who made his debut in 1926 at the age of 79, as Mr. Hellman, and to be just as expert in putting forward his not-young protege.

Readers of THE ART DIGEST will remember the tremendous stir with which Mr. Hellman introduced Clivette to the art world, "the broadsides printed in large black type on a canary yellow background," as the San Francisco *Argonaut* recalls, "exactly as if it were a circus, the exhibition being so cleverly engineered by the New Gallery that nearly a hundred of his works were sold, and Clivette 'made' overnight."

The Ainslie Galleries recently sent an exhibition of Clivette's work on tour, and it was shown at the Oakland Art Gallery (which is a sort of Brooklyn Museum for the San Francisco Bay region) in connection with an exhibition of paintings by accepted modernists, including Lionel Feininger.

The San Francisco critics refused to be impressed and said some very bitter things. Junius Cravens wrote in the *Argonaut*, under the title, "The Clivette Invasion": "Why such superficial stuff should be taken seriously by the galleries, it is hard to say, for it has no value other than its sensationalism, but it is in our midst on both sides of the bay. It is hard to say just why, but it inspires in us an emotion which might most respectfully be described, for printing purposes, as being wrath."

The Oakland *Tribune* used the heading "Is Clivette an Artist—or Faker?" and Florence Wieben Lehre wrote: "Clivette is a world famous name. We have read wondrously laudatory criticisms of his paintings. New York and Paris critics have acclaimed him highly. Artists of real reputation have purchased his work for their private collections. The French government has acquired one of his pictures.

"We don't agree with the world. For, personally, we are of the opinion that Clivette is not an artist; perhaps not even a good faker. But we do admit that he is a puzzler. And we must admire his grit, or whatever it is that prompts an octogenarian with such a strange and varied past—an in-artistic past—to spread his 'art' over the world, modestly proclaiming to said world in lavishly prepared advertising sheets that he is the greatest artist same said world has ever produced. We ask, just as modestly, 'Why blame the world?'"

"Are we too severe on Clivette? Perhaps. At any rate, his former achievements are interesting. He has been a mystic, a poet (we quote this only—we have read none of his 'poetry'), an author of 'pamphlets on every subject under the sun,' a newspaper owner, a highwayman by his own confession, a world vagabond. And you know George H. Ainslie declares that he paints 'as no other man has painted and no other man not trained as a magician can paint.' We do not exactly disagree with George Ainslie."

The *Argus*, the Pacific Coast's monthly art magazine, under the caption, "Oakland 'De-bunks' Clivette," said:

"As an advertiser, and one whose quickness of hand deceives the eye, Clivette deserves our boundless admiration. He is a



"The Rail Splitter," by Merton Clivette.

living proof that the idea which many artists perceive at some time during their careers is true—the idea that the knowledge and appreciation of art pretended by many of our critics and exhibition visitors is best described as being 'bunk.' That such a superficial and pretentious lot of printed nonsense could have fooled so many supposedly cultured persons into purchasing Clivettes . . . is one of the wonders of modern art criticism."

The *Argus* quotes William H. Clapp, director of the Oakland Art Gallery, as saying this: "The Oakland Art Gallery is not purchasing any Clivettes for its permanent collection. And if the gallery's showing of Clivette along with true 'modernism' has not taught discrimination to a goodly proportion of those who were exposed to them, then there is little hope for good influence through educational exhibitions in galleries."

THE ART DIGEST has printed impartial accounts of Clivette since the beginning, and now it presents "The Rail Splitter," a 30-inch bronze statue in the nude, which Mr. Ainslie declares to be "one of the most extraordinary conceptions of Lincoln I have ever seen," and to have "the simplicity and forthrightness of a medieval figure of a Christian martyr." It is on exhibition at the Ainslie Galleries in New York, and replicas will be sent to the Ainslie galleries in other cities.

"I am aware," said Mr. Ainslie, "that some will condemn it on the grounds that it is undraped. But that is unessential criticism. Only by stripping the figure could the artist tell the story he has told. I have never seen a statue of Lincoln that had the spiritual content of this bronze by Clivette. It expresses the inward idealism of the Emancipator in terms of the physical—in the torso emaciated by labor but muscularly overdeveloped by the same toil. The crossed feet seem to grow out of the earth and the strange pose, at once naive and striking, suggests ancient statues of Christ."

Against a Tariff

The only publication which speaks solely for the American art dealer, without hypocrisy and without pretending to be for art lover, artist and dealer alike, is the *Picture and Gift Journal*, and this organ of the art trade asserts that if a protective tariff is put into effect against foreign contemporary art, it will make a lot of trouble for the art dealer "without putting one additional soumarquee in the American artist's pocket."

"If a yard of cloth costs 25 cents to turn out in England and costs 50 cents to turn out in the United States, the material and workmanship being identically the same, it is easy enough to suggest that by putting a 25 cents per yard duty on the commodity, the American manufacturer is placed on an equal basis with the English producer," argues this periodical. "But who is there who will say that here is a German or a Russian painting and here an American one, and both are the same commodity? There is no definite yardstick or grading tool by which works of art can be sorted into price groups. Very often the name of an artist is the only meritorious thing about a painting, and yet some collector is eager for a specimen of his work, mediocre as this particular painting may be. . . .

"Unconsciously the pleaders of the American Artists' Professional League have done their profession irreparable harm by parading before the American public the price issue as a criterion of art. Every manufacturer in the land is busy preaching the gospel of 'away from price.' . . . And here come the producers of a luxury, supposed entirely divorced from the sordid question of price, and make the 'consumer' aware that price is after all the chief consideration in the mart of art."

"If the American Artists' Professional League contends that it suffers from the multitude of European artists whose works find an outlet in the American market, it is on safe ground. If it contends that American artists should be enabled to buy their paints and professional materials at as low a price as Europeans, it is at least reasonable in its demands. But if the American Artists' Professional League believes for one minute that the lot of the American artist can be improved by putting a protective tariff on original works of art, it flaunts the supposed apocryphal lack of business acumen of the profession which it represents. About the only tangible result of such a procedure would be a lot of complications over valuation of foreign pictures and bother for the dealers, without putting one additional soumarquee into the American artist's pocket."

Critics and Fiddlesticks

The Associated Artists of Pittsburgh had a dinner and members played a skit called "Fiddlesticks" by Helen C. Whitmer, which, judging by the synopsis, must have been very amusing. Two intellectuals were pitted against each other in the play, and their identities were thinly disguised—Stonewall Bent (Rockwell Kent), whose slogan was, "He who is a plumber can mend a leaky pipe," and Mr. Pennyroyal (Royal Cortissoz), who had for his motto, "Nature must be seen charmingly."

A picture, "Betty," seems to have been the crux of the piece. This work, composed in the prologue by Mr. Bent, seems to have changed in such a way that, when unveiled later by Mr. Pennyroyal, it brought down the house, and the curtain on his lecture.

Anti-Rembrandt

Poor Rembrandt! And now poor Hals! These two immortal Dutchmen, so long denied pupils, and now being given pupils galore by iconoclastic art writers, and paintings in public galleries, long held to be among their masterpieces, are being assigned to these pupils. So far no million-dollar picture in a private collection or in a big dealer's hands has been attacked. These might have mettlesome defenders, but those in museums have to take everything that comes their way.

The great Dutch exhibition in London has caused the English periodicals to take up a new book by Dr. Robert Dangers, art historian, of Hamburg, entitled "Die Rembrandt-Fälschungen," in which he undertakes to prove that Hals' famous "Jolly Toper" in the Cassel Museum and that Rembrandt's equally famous "Self Portrait of Rembrandt and Saskia" at Dresden and his "Self Portrait with a Helmet," "Jacob's Blessing" and "The Landscape with Ruins," at Cassel, along with others, are in reality the work of Judith Leyster, afterwards wife of the painter Jan Molenaer, who was not only Hals' pupil, but, it is declared, both the pupil and mistress of Rembrandt. He undertakes to prove that her signature "J L" was incorporated into the signature "Hals" and in other instances was either painted over or made over into the "dt" of "Rembrandt."

The *London Illustrated Daily News* in a preface to an illustrated review of the book by Francis C. Fuerst of Vienna refers to the new volume by R. H. Wilenski, "Introduction to Dutch Art," from which it quotes this sentence concerning Rembrandt: "He had not less than seventy known pupils whose works, while they were with him, were sold from his studio as 'Rembrandts' in accordance with the guild practice of the period."

Mention is also made of the fact that Mr. Wilenski discusses the recent volume by Dr. Dangers, who asserts that Judith Leyster was not only a first-rate painter, but actually executed (or was a collaborator in the execution of) several of the masterpieces attributed to Rembrandt and to Frans Hals; to say nothing of Dou and, in one instance, Vermeer of Delft.

Dr. Dangers also makes a vigorous attack on the long, long list of "self-portraits" by Rembrandt. He had reproductions of all of them made on the same scale and compared them closely. He was forced, he said, to the following conclusions:

"(1) It is impossible to agree that all of these so-called 'self-portraits' represent one and the same person. It is clear that several faces are depicted.

"(2) The chronological arrangement that is based on the Catalogues of Bode and Valentiner does not do justice to the facts.

"(3) Remarkable divergences in style suggest that all these so-called 'self-portraits' were not painted by Rembrandt himself."

Concerning Judith Leyster Dr. Dangers wrote in part: "Judith Leyster was a contemporary of Rembrandt's, and of about the same age, and, like him, lived in Amsterdam for a considerable period. Her importance in the history of Dutch art was first pointed out by Dr. Hofstede de Groot in 1893. It was proved at that time that she had been apprenticed to Frans Hals and that, even when she was only twenty-five or thirty years of age, she was producing works that bore a striking resemblance to his. Undoubtedly, she also came under the influence

"Nomad of Art" Portrays Egypt's Splendor



"Sacred Falcon of Edfu," by Harold Putnam Browne.

Harold Putnam Browne's water colors of Egypt are soon to be shown at the Milch Galleries, in New York, after having attracted much attention at the Grace Horne Galleries in Boston, when the critics praised them for reflecting the dignity and the splendor of the ancient Nile. The *Christian Science Monitor* said: "The artist has caught the static character, the massive architectural beauty, the glint of the surfaces, the sturdy polished roundness. It is beauty that one must love and understand to be able to establish with such strength and assurance."

A. J. Philpott, writing in the *Boston Globe*, commented on the fact that artists find water colors the best medium in which to portray Egyptian scenes, saying: "The

very quality of luminosity inherent in water colors fits in perfectly with the radiant quality of the light and color in the Nile Valley. Some 40 years ago Henry Bacon, an eminent American painter, took up the study of water colors especially to paint Egyptian scenes. He remained in the country 20 years—until his death—painting."

It will interest readers to know that in the "Sacred Falcon of Edfu," herewith reproduced, the pedestal on which the bird sits represents the height of a man.

Mr. Browne, who is the son of George Elmer Browne, has been called a "nomad of art." He has made painting tours of South America, Thessaly, the Alps, Morocco, Algeria and Tunis.

of Rembrandt. Recent researches have demonstrated that she signed her pictures in various ways—sometimes with an 'L,' sometimes with an 'L' with a star, sometimes with 'S' and 'T' interlaced.

"When Rembrandt's works came into exceptional favor, it was easy enough to conceal her simple little signature underneath a 'Rembrandt' signature, which was usually large and rough. In fact, even now, I would point out, remains of Judith Leyster signatures can be traced in paintings attributed to Rembrandt."

Forsook Aviation for Art

The current exhibition of paintings by Gerald Leake at the Grand Central Art Gal-

leries, New York, brings out the fact in the press that the artist was one of the first half dozen men to fly an aeroplane and that he flew his own machine in the days when the Wright brothers were making their first experiments.

House Painter Wins Art Prize

John Kane, 60-year-old Pittsburgh house painter, made his debut in the fine arts two years ago when a picture of his was accepted by the Carnegie International. Now it is announced that he has won the Carnegie Institute prize at the nineteenth annual exhibition of the Associated Artists of Pittsburgh, which has just opened.

"The Ten" Hold Their Tenth Annual Show



"Autumn Reflections," by Fern I. Coppedge.

Though death has taken one from their ranks, and fortune has scattered them from New York to Arizona, "The Ten Philadelphia Painters" were all represented in their tenth annual exhibition at the Art Club in that city. The nine that are left hung three of Helen K. McCarthy's pictures in the exhibition—works that had previously been shown at the memorial exhibition in New York.

The ten painters never were ten painters, for one of them, Harriet W. Frishmuth, of New York, is a sculptor. The others are Theresa F. Bernstein, Lucile Howard and M. Elizabeth Price, of New York, Mary Russell Ferrell Colton, of Arizona, and Cora Brooks, Isabel Branson Cartwright, Constance Cochrane and Fern I. Coppedge of Philadelphia. With the exception of Miss McCarthy, all the painters in the "tenth annual" were represented by ten paintings each, save Mrs. Colton, who could send only three because of a fire which destroyed her Arizona studio. The ten formed a sort of sorority because they all studied at the Philadelphia School of Design for Women.

This year the Philadelphia critics gave most attention to the work of Theresa Bernstein and Lucile Howard. The latter's Irish landscapes were shown in New York earlier this season.

Francis J. Ziegler wrote of the show in the *Record*: "There is more variety in this show than one might expect who remembers that the individual exhibitors, almost without exception, have developed a personal style which varies little from year to year and which is applied habitually to the same class of subject matter. Fortunately for the success of the exhibition these individual styles differ radically from each other. Moreover, the painters, although they have not departed much from their original methods, have undergone development along their chosen lines. They have broadened and improved.

\$7.08 Per Square Foot

There was a time when Hans Makart of Austria was a name to conjure with, and European and American collectors paid high prices for his work. He died in 1884, aged 44, and for years after his death his popularity continued. The Metropolitan Museum obtained his huge "Diana's Hunting Party," 15 feet high and 32 feet wide, and before it was banished to the basement sightseers used to stand in mute admiration of the life-size nudes and the wild boars with dripping mouths. But the other night when the cast-offs of the Metropolitan were sold, all the auctioneer could get for it was \$3,400—or \$7.08 per square foot.

Other pictures brought as low as \$12.50, and the 483 objects realized \$53,432.

A Famous Case

The case of "La Belle Ferronnière," or, strictly speaking, Hahn vs. Duveen, in which the world's greatest art dealer is being sued for \$500,000, drags on and on and on. When the trial was two weeks old, the presiding judge said, "The jury is getting very tired."

The Hahns spent \$36,000 before their first attorney, Hyacinthe Ringrose, mysteriously got out of the case. What Sir Joseph has spent so far can only be conjectured. It is safe to say that the case altogether will cost much more than the actual worth of the picture even if the judge and jury saw Leonardo da Vinci paint it.

THE ART DIGEST will make no comment on the actual trial until there is either a verdict or no verdict, except to say that it is a parlous thing for the owner of a picture to sue a man like Sir Joseph, who has \$50,000,000 or more behind him and all the best recognized experts, who function because the art trade requires them to function.

Detroit's Independents

The newly organized Detroit Society of Independent Artists, of which Phil Sawyer is president, had a great time opening its first annual at the Scarab Club. Ballyhoo methods were used, and the public responded in droves. A steam calliope tooted melodiously through the streets, and a procession led by motor cops, a 40-foot Chinese dragon and a high school band of 60 pieces blazed the way for art.

The whole idea of the show originated in Phil Sawyer's tender heart when he was serving as a juror for the annual exhibition of Michigan artists at the Art Institute. He wanted to give the artists who painted the rejected pictures a chance to show them. Samuel Halpert, who was once a vice-president of the Independents in New York, told him how to proceed, and in a month he enrolled a membership of 126 at \$5 each.

Strange to say, the exhibition was more conservative than the big annual that preceded it, and if the same standard had been applied, said Florence Davies in the *News*, "more pictures in this exhibition would have been barred because they were 'old hat' than because they were wild."



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Egypt and Canaan



Gold Pendant showing the Goddess Ashtoreth.

This gold pendant bearing the incised figure of the Canaanitish goddess Ashtoreth, wearing a handsome headdress and holding the war sceptre in her hand, is curious because it shows how the art of Egypt under the conquering pharaohs implanted itself in subject nations. It is nearly 3,500 years old and was recently excavated by Alan Rowe of the University of Pennsylvania's archaeological expedition to Palestine at Beisan (the Biblical Beth-Shan) in a temple dedicated to the worship of the god Mekal.

Ashtoreth as she is represented might be mistaken for an Egyptian deity. The pendant dates to the period of Thothmes III (1501 to 1447 B. C.), when all the kings who ruled the cities of Canaan,—and each city had a king,—were loyal vassals of the pharaoh, who protected them from the Hittites and the Babylonians. It has the light touch of Egyptian painting, rather than the heaviness of Babylonian or Hittite art, which are nearest akin to the art of Canaan.

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35 Prize Winners

During the four or five days that the fifth annual Hoosier Salon at the Marshall Field Galleries in Chicago overlapped the annual exhibition of Chicago artists and the international show of the Chicago Society of Etchers at the Art Institute, that city had a chance to see 59 prize winning works of art and every prize a cash prize. As told elsewhere in this number of THE ART DIGEST, there were 20 prizes for the Chicago artists and four for the etchers. The Hoosier Salon had 35 prizes.

The attendance and sales records of the preceding exhibitions were broken.

Victor Higgins' "Zinnias" won the \$500 prize as the outstanding picture of the exhibition. John David Brcin's "Robert Pelzl" was the outstanding work of sculpture. The other artists who won prizes were:

Robert Davidson, Stephen A. Snape, Lucie Hartrath, Harvey Emrich, Wayman Adams, Jolen M. King, Carl Woolsey, Oscar V. Erickson, Sara Bard, Francis F. Brown, Ernest Thorne Thompson, Paul A. Plaschke, Sallie Hall Steketee, Randolph L. Coats, Sara Kold Danner, Lawrence McConaha, William Forsyth, Guy Wiser, Maquis Reitzel, Kilbert B. Wilson, Everet Hill Sharp, Helen M. Woodward, Florence Bartley Smithburn, C. E. Coryn, Frank Hugh Wagner, Estelle P. Izor, G. Ames Aldrich, Jessamine Johnson, Eva Anne Greenwood, Murry J. Wickart, J. Van Cleave and Howard Leigh.

California Landscapist Dead

Franz A. Bischoff, California landscape painter, is dead at his home in South Pasadena, aged 65. He was a native of Austria, but came to America in 1885.

Bead Sculpture



"Dr. F. H.," by Hilde Susanne Dans.

A Berlin girl, Fraulein Hilde Susanne Dans, has developed a new medium for art expression. She portrays not only human beings, but animals and even trees in characteristic seasonal aspects by means of beads strung on wires. Her works are, virtually, plastic drawings,—wire taking the place of the line and the beads serving to break the line and suggest color. "Portrait of Dr. F. H.," here reproduced, was shown at the Paris Salon, and was always surrounded by a crowd.



Self Portrait by John Opie, R. A.
(*"The Cornish Wonder," 1761-1807*)

Described by William Roberts as "particularly good, a striking portrait of a very strong personality."

Paintings by Old and Modern Masters.
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Women and Children by Masters Shown

"Paintings of Women and Children by Masters from the Fifteenth to the Twentieth Century" is the title of another big loan exhibition of masters which New York will have the privilege of seeing until March 16 at the Reinhardt Galleries. It is for the benefit of the Big Sisters (Protestant, Catholic and Jewish). The list of patrons and patronesses includes many distinguished men and women.

Among the masters whose canvases are hung are Crivelli, Giovanni di Paolo, Cranach, Vermeer, Hals, Rembrandt, Goya, Drouais, Greuze, Nattier, Raeburn, Hoppner, Fragonard, Romney, Corot, Manet, Cézanne, Picasso, Derain, Matisse, Modigliani.

Those who have lent pictures include Jules S. Bache, Mr. and Mrs. John McCormack, Mr. and Mrs. John Willys, Mr. and Mrs. William McAnney, Albert Keller, Mrs. William R. Timken, Mrs. Edwin Bayer, Adolph Lewisohn, Mr. and Mrs. E. W. Marland, Mr. and Mrs. Paul Hyde Bonner, Frank Crowninshield, Frank Ginn of Cleveland, Ralph Booth of Detroit, Mr. and Mrs. Howard Sachs, the Phillips Memorial Gal-



"The Clavering Children," by Romney.
Courtesy of John McCormack.

lery, and the Toledo Museum of Art.

Finds Van Goghs Spurious

Dispatches from Berlin say that Prof. Ludwig Justi, director of the National Gallery, appointed by the Prussian criminal police to pass on the genuineness of about 30 paintings sold by the dealer Otto Wacker for an average of \$12,000 each as genuine works by Vincent Van Gogh, has decided they are spurious. In this he agrees with the Dutch expert, De La Faille, who first authenticated, then condemned them.

Prof. Justi is quoted as saying: "The chemical analysis of paint used by Van Gogh as compared with that on the disputed pictures has proved most interesting. It showed that the imitator used paint mixed with an agglutinant that would make it dry quickly, while Van Gogh did not care how long it took for his canvases to dry. Furthermore, the paint on the spurious pictures is brittle. One can make it jump off the canvas by merely applying a fingernail, but on the genuine Van Goghs the paint sticks."

The Tariff Fight

THE ART DIGEST was not wrong in its prediction that the effort of the American Artists' Professional League to erect a tariff barrier against the works of foreign artists would meet vigorous opposition in the art world. The middle of February saw two very big organizations align themselves in opposition—the American Federation of Arts, with its 416 chapters, and the Society of Independent Artists, which, with its membership of 600 artists, claims to be "the biggest exhibition society in America." As dissimilar as these two organizations are, one representing conservatism, the other radicalism, they were equally vigorous in denouncing a tariff on art.

Robert W. De Forest, president of the American Federation of Arts and also president of the Metropolitan Museum in New York, made public a brief which the Federation will present to the Ways and Means Committee of the House.

"Every reason which led to the adoption of the policy of free art," the brief states, "exists at the present time in far greater degree than it did when the policy was adopted. In the twenty years art has been free of duty, interest in art and the cultivation arising from familiarity with it have grown by leaps and bounds. It may be said that artistic culture in this country is largely due to this principle. . . .

"Art is a world possession and a world treasure which knows no boundaries of nation or race. Like education, science and music, it should be free to enter everywhere. No civilized or uncivilized country raises a barrier against its free entry. Many countries have sought by legislation to prevent their art treasures from leaving them, but no countries have ever sought to prevent the art treasures of other countries from coming into them. For the United States to impose a tariff on art is a step backward into the dark ages of ignorance and isolation. . . . For American artists to suppose that by placing a duty on foreign art demand for their art will be increased is a fallacy. On the contrary, for them to request such a duty is a confession of weakness and inferiority which will discourage purchases. A duty on foreign art will lead many Americans to suppose that foreign art is the best."

The resolution of the Society of Independent Artists was introduced by Walter Pach, seconded by A. Walkowitz, and unanimously adopted by the board of directors which consists of A. S. Baylinson, F. K. Detwiler, Fred Gardner, Bernar Gussow, Samuel Halpert, Trygve Hammer, Robert Henri, Richard Lahey, Amy Londoner, Alfred H. Maurer, Frank Osborn, Walter Pach, Joseph Pollet, John Sloan, Jay Van Everen, A. Walkowitz, Warren Wheelock, Gertrude Vanderbilt Whitney, Mildred E. Williams and Alice Morgan Wright.

Mr. Baylinson, secretary of the Independents, asserted that free admission has been "a great advantage to this country in increasing the knowledge of living art. It has made free intercourse between Europe and America in the fine arts possible."

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Conservatism Rules Mid-Western Annual

More than 600 entries were sent to the Midwestern Artists' Exhibition, which has now become an annual feature of the Kansas City Art Institute, and out of these the judges, Ernest Lawson of Kansas City, Charles Fabens Kelley of the Chicago Art Institute, and Oscar Thalinger of the St. Louis Museum, selected about 250 for exhibition.

The show, according to the critics, was more conservative than last year. One of them explains it as follows: "So far as the local situation is concerned, it is undeniable that with Ernest Lawson at the head of painting instruction at the Kansas City Art Institute there is a less tangy flavor prevalent than last year, after months of the radiated influence of Anthony Angarola. This does not mean that anyone accuses the jury of being one sided, because the influence of the newer schools is seen markedly in many of the works and without doubt the jury did the best possible in pulling presentable things out of the mass, regardless of 'isms' or personal preference."

The most written about work was "The Martyr" by Wallace W. Rosenbauer, instructor in sculpture at the Kansas City Art Institute. It not only won the first sculpture medal, but captured the crowd at the opening. The *Star* said "It has no charm—this carving in teakwood. But it portrays a resplendent spirit. It is impressive—a remarkable achievement."

The prizes were awarded as follows:

Painting—Gold medal, C. R. Bunnell, Colorado Springs; silver, Joseph Fleck, Kansas City; bronze, Tressa Pond Emerson, Lincoln, Neb. Water color—Gold medal, Lawrence Barrett, Colorado Springs; silver, Karl Fitzer, Kansas City; bronze, Dale Stockwell, Kansas City. Black-and-white—Gold medal, Arthur W. Hall, Howard, Kan.; silver, G. Meux, Boulder, Col.; bronze, John



"The Martyr," by Wallace R. Rosenbauer.

J. Eppenstein, St. Louis. Sculpture—Gold medal, Wallace W. Rosenbauer; silver, Arnold Ronnebeck, Denver.

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per year.

Dutch Secrets

What modern has not wondered at the amazing accuracy of scale and detail, and the smooth and glossy photographic quality of the masterpieces of the Dutch genre painters, of whom the supreme master was Vermeer of Delft, and after him Gerard Dou, Gabriel Metz and Gerard Ter Borch.

The great Dutch exhibition in London, at which eleven of Vermeer's finest paintings were shown, suggested a queer experiment to S. W. Clatworthy, English artist. Taking "The Love Letter" as his starting point, Mr. Clatworthy reconstructed the scene in Vermeer's studio when this famous work was being painted, showing how the artist made use of mirrors and geometry and mechanical tricks to produce the pictures which are now worth—each of them—a king's ransom or a moiety of an American fortune.



"The Love Letter," by Vermeer.

Mr. Clatworthy's wash drawing, protected by a vigorous copyright warning, occupies a full page in the London *Sphere*. The artist is shown in the middle of his studio, his back to the spectator, seated before a canvas sketching in, with caliper and pencil, the first outlines of "The Love Letter," which belongs to the Ryksmuseum, Amsterdam. This canvas is marked to scale by squares. At the left of the artist, at some distance, are his two models, with the rays from a window making light and shadow,—but the artist never glances at them. He works by means of mirrors. Their image in a glass at his back is again reflected to a mirror behind his easel at the right, and the distance consumed by the two lines of reflection reduces this image to the exact size of the canvas. To help the details coincide, this second mirror is divided into scale-squares by means of threads stretched across its surface. Still another check is provided by a third mirror—a reducing glass—which is attached to the upper left hand corner of Vermeer's canvas and which also is divided into scale-squares.

How could a meticulous draughtsman like Vermeer, once having settled on his composition and his chiaroscuro, produce anything save a "perfect" picture?

And, to leave nothing undone in the way of mechanical aid, in the second mirror appear reflections of objects which are behind the artist, cleverly placed in relation to the models, and which he desired to use in the composition, outside of the door-like first-mirror frame, and which were afforded by means of the "composite" reflection in the second mirror.

Probably not one reader of THE ART DIGEST in 1,000 knows that Hobbema, the marvelous Dutch landscape technician, painted his compositions actually in the presence of his chosen view. How could they know it when all the books say that Courbet was the first man who went into the fields to paint! But Hobbema sat with his back to the scene, in front of him a piece of glass the rear side of which had been covered with fine-quality black paint, thereby producing a perfect mirror of chiaroscuro. This is not quoted from the *Sphere*. Find THE ART DIGEST's authority if you can!

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A recent Associated Press dispatch from Paris quotes Paul Leon, director of the School of Fine Arts, as saying that there are now 40,000 artists trying to make a living there, or one in every 75 of the population. Works of successful contemporary artists, together with old masterpieces, are marketed in about 100 galleries on the north side of the Seine, while those of the obscure are purveyed in another 100 establishments mainly on the south bank.

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New York Season

The most important art event in the first half of February was the big exhibition of modern Russian art, which received most attention from the critics, but the most interesting topic was the expatriation of American artists, which the newspapers took up because of the exhibitions of Guy Pene du Bois and Leon Kroll. This will be considered first. Henry McBride wrote in the *Sun*:

"Two more American expatriates appear on the scene saying, in effect, that American dollars look good, but that otherwise the country is intolerable. Guy Pene du Bois is showing his annual crop of pictures in the Kraushaar Gallery and Leon Kroll his in the Rehn Gallery. Both have lived for a number of years in France. Both have established residences there and give no hint of returning. Both are to be judged then, I suppose, as Frenchmen; certainly they are not in a position to speak for America. The unfortunate consequence is that as Frenchmen they do not appear to be so much, and as Americans they are decidedly thin.

"Expatriation, as a matter of fact, is not what it was. A distinct change has come over the scene. The misguided American artists who went off in a huff to live in Italy or France begin to give evidence of their uneasiness over the situation, but it is to be doubted if they can realize, in their snug retreats, the feeling we have on the subject. Only last week Mr. du Bois wrote a reply to American critics in his preface to the catalogue of the exhibition of young Mr. Jacobsen at Montross's, and his tone was somewhat acrid. His defense cited some of the great artists of other days who flourished in foreign countries.

"It is easy, of course, to lose one's temper in a discussion of this sort, but I shall endeavor not to lose mine. To be frank, I only engage in it in order to aid our younger men who may be trembling upon the brink of desertion to consider all the costs of such an apparent indulgence.

"My feeling is this: A generation ago expatriation was in the air. The expatriates were so many that they almost made a nation in themselves. They came from all walks of life. In the arts particularly there was a sharp struggle to overcome an inferiority complex—although it wasn't called that then—and there was a general rush abroad to acquire, presumably, style. Hundreds of painters did acquire a manner, but that is all they acquired; and since the manner is never so important as the man the vast majority of them have been forgotten. It may even be noted that the very men who dipped most casually into the European stream of culture, such as Homer and Ryder, are those we now most esteem. . . .

"From being a people who accepted patronage from such English and French as we could manage to hobnob with, we have become, on the contrary, dispensers of patronage. The whole world now looks this way. All Europe desires to know the secret of our success, and with a frenzy that out-matches our former thirst for foreign culture. There has been a hurried scramble of readjustment, and vacillating Americans abroad all know now where home is—all, that is, save a few willful artists. . . .

"Of the two painters mentioned at the beginning of this article, it is Mr. Du Bois who stands in most need of coming home. He seems to have slipped badly this year.

For some reason best known to himself he appears not to be trying. He has a distinct style. He has undeniable sense of form, he has many technical assets, but with all these he says little. He has not put more life into his cafe frequenters than you find in the simplified manikins that are now used for the exploitation of millinery.

"With less native talent, Mr. Kroll does more for it. He has clarified his tones lately, and there are passages of tender painting in some of his figure pieces, which remain, however, unimportant as comments upon life."

In Mr. Du Bois's introduction to Norman Jacobsen's catalogue he had said, among other things, that "it is a pity that El Greco painted in Spain and that Browning wrote in Italy." And this: "For the first time in its history, probably, Americans are determined, as a matter of right and duty, to be provincial. It is a curious coincidence that this trend of determination should have come at a time when America shows its first signs of sophistication and its first sagacious self-consciousness. It is another strange coincidence—not more logical this one than the other—that the writers who plead for a national art are among those who can full-heartedly only admire French painting."

Answering this, Edward Alden Jewett of the *Times*, who seemed to consider himself one of the attacked, said in the course of a two column consideration: "It all seems to boil down to this: Are you strong enough to live over in Europe and not lose your

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soul? If you are, and your taste inclines you in that direction, then you will best serve American art on other shores than these on which the camp of the home-dwellers is pitched. But beware. Oh, tireless and devoutly beware, for Europe is a Circe who will get you if she can. And the worst of it is, you may not even know that you are got.

"Now, Mr. du Bois is one of the strong artists. Charming though he may find the enchantress, he has not lost his own soul."

* * *

The *Times* disagreed with the *Sun*, for it said that Mr. du Bois's exhibition was delightful and that it "testifies to progress. The artist had ere this firmly established himself. He had reared for himself a stylistic edifice as individual, as instantly recognizable as that of Chirico or Matisse. Now he refuses to stand still, to rest on what has already been accomplished. The peculiar forms with which especially du Bois's work has been identified in the past reappear, but there are new forms in process of evolution, and the entire show is stamped with his fervor."

The Brooklyn *Eagle* thought the exhibition showed "this cynical depicter of human foibles and frailties in a somewhat less acid frame of mind. True, the same themes and the same types occupy him—café and street scenes peopled for the most part with a curious, formularized caricature of women as they dress and carry themselves today, but the suggestion is here that all do not fit into molds labeled stupidity, acquisitiveness and vapidty. In the present group his eye has been no less searching, his aptitude for seizing upon the dramatic instant of life no less keen but tempered with sympathy and with a greater concern for color,

design and other purely esthetic problems."

The *Herald Tribune* referred to the artist's individualized manner and said: "He is one of the few artists of our day who can paint a Parisian café or street scene without instantly recalling Degas or Forain."

* * *

All the critics save Mr. McBride had praise for Leon Kroll. Typical of their comments is what Margaret Breuning said in the *Post*: "Mr. Kroll has forsaken his early painting milieu in Woodstock and now resides and paints in France. The fact, however, has not affected the quality of his serious forthrightness or the peculiarly American flavor of his work. . . . His long period of discipline and experiment developed his powers to a personal expression which alteration of altitude or climate will hardly affect. No sad sea change is suffered by an artist already in command of his talents. Rather a wider range and richer content in his work is obvious at a glance."

"The landscapes of the Midi coast and sea and rich luxuriance of silvery greens of olive trees shown here, against the deeper greens of plant, vine and shrub, are especially well realized by this painter. . . . The figure paintings have the same qualities of directness and simplicity with enchantments of color."

* * *

The big Russian show at the Grand Central Palace gave America the privilege for the first time of seeing and passing judgment on the recognized art of the Soviet republic. The question all the critics tried to answer was: what change has communism brought about in the art of Russia? The answer unanimously was that Russia was still Russia, almost unaffected by outside influence

and thoroughly Slavic. The *Times* said:

"It is something, and a great deal, to realize that these pictures and these pieces of sculpture are—at least ninety per cent. of them—unmistakably Russian. This Russian show owes very few debts to the technique and modes of other nations. It would not have been very surprising to find that these young Soviet artists had run to the French for their patterns. This, however, they manifestly have not done, save in a few scattered instances; and even when the French influence does appear there is a strong Slavic note that binds the borrowed harmonies together—just as, for that matter, even the few canvases that could be called conventional are somehow conventionally Russian."

The Brooklyn *Eagle* said: "It is generally believed that anything expressing Soviet Russia is Red propaganda, and that Russian art is propaganda. In other words, it is no longer a free expression of an individual's reaction to life, but is circumscribed by the rules and regulations of Marxian Socialism. Were this the case there could be no more art in Russia. The Soviet state prides itself on its patronage and encouragement of the fine arts."

"Contrary to what is believed about Russian revolutionary art, it is not revolutionary in the sense that it breaks with tradition. It has nothing to do with so-called modernism. The exaggerations and stylisms characteristic of the Russian exhibition shown in the Brooklyn Museum in 1923 is demode in Soviet Russia. The clear-cut technique, the concern with character and the psychology which was, however, seen in the work of Gregoriev and Sudekin, is continued in a simpler, more direct form in the best work of contemporary Soviet painters. Painters in the present exhibition who best

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exemplify this trend are Sterenberg, Peter Williams, a young Russian who does not know how he came by his English patronym; Zernova and Pimenov. These belong to the organization known as Ost, which is mainly composed of young painters who have come through post-impressionism to the new realism, which expresses the present Russian attitude toward life.

"The deliberate effort to eschew charm for charm's sake—an attempt to see a subject clear of sentimental entanglements and attachments—is characteristic of all contemporary Russian expression, whatever the medium."

The Brooklyn Eagle: "Georgia O'Keefe's variations from the flower and fruit portraits and abstractions, the themes with which she first impressed the unusual quality of her point of view and technique upon the art loving public, are looked forward to by her always increasing audience. In her present recently opened exhibition at the Intimate Gallery she has painted new versions and combinations of her favorite themes of cannas, callas and autumn leaves, and has added another flower to her garden—bleeding hearts. The curious shape of the flower, with its suggestion of the erotic, has appealed to that quality in her esthetic makeup which invests even the most realistic presentation of a subject with a touch of mystery and the suggestion that it has a deeper significance than appears on the surface.

The Sun: "Miss O'Keefe is occult. People come from long distance to consult her works. Last year, a week after the expiration of her show, a group of old ladies arrived, of the most intense respectability and with a pious air as well, who said that they had come all the way from Davenport, Iowa, specially to see Miss O'Keefe's paintings of petunias, and who seemed heartbroken at missing them.

"Personally I got the most direct message

from the picture of a wave at night. In this there is an expanse of dark water and just over a distant hill, in the direct center of the canvas, a single star glitters. There is something about the relentless way in which this star is made the center of the universe that is unquestionably hypnotic."

The Times: "Miss O'Keefe will probably be an Old Master some day, all ticketed and securely niched; but as yet we see the work in what may be called a fluid state, unstatic, mobile, alive with potentialities."

Norman Jacobsen, the Wyoming expatriate in Paris, who showed at Montross's, was declared by the Post to have "a forthright manner of getting things on his canvases. His interest seems to be wide, for he includes portraits, landscapes, figure paintings, a bull-fight and a honeymoon among his subjects. His tongue is thrust in his cheek much of the time. Yet he appears to be amused with his fancies, not satirically flaying any especial weakness of mankind. Much of his work is decorative with highly effective linear pattern. Again, he shows canvases which have three-dimensional design in which color builds up plastic volume. His portraits are especially felicitous."

Concerning the exhibition of Emil and Dines Carlsen at the Macbeth Gallery, the Herald Tribune said: "The former shows once more his inspiring versatility, painting still life as he has painted it for years, brilliantly and with marked originality, and turning from that to landscape and the sea. The studies in still life inevitably take precedence. . . . Dines Carlsen pays the penalty of too close emulation of his father's mode of painting. He is inordinately clever, but his work has not the same 'body' or inevitability of the elder Carlsen's. It is odd that so accomplished an executant should not have found a note of his own."

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"A Gold Mine"

The *Argus*, San Francisco's art monthly, sponsors a review of a recent Childe Hassam show signed by Ottorino D. Ronchi which is both novel and vitriolic. It begins:

"'Yep, he's a master. See that picture—ain't it a pip?' And the big policeman led the way, pointing out this one and that, of the twenty-six paintings by Childe Hassam that are now on exhibition at the California Palace of the Legion of Honor.

"'See that one—ain't it keen?' he continued. 'This man knows how to paint, I can tell you. A woman told me yesterday—what was it she says?—oh! yes; they vibrate. She's right. They buzz when you look at 'em. Ain't that cute? That bird is blue and white. Pretty little bird, ain't he! Have saw his kind many times—don't remember its name.' . . ."

Having got rid of the cop, the writer settles down to this:

"The production of this prolific painter seems endless. Canvases must have poured out of his atelier like cloth from a loom. He is a one hundred per cent. perfect specimen of a routine painter.

"As this collection of his works is somewhat retrospective, some of the canvases having been done twenty years ago, it is easy to see why Hassam is a 'best seller' among the American Impressionists. He is concerned only with the surfaces of life. There is nothing profound in his works and he never asks in them a question that we cannot answer. His broken color, blended

by the eye when seen at a distance, 'buzzes,' as the policeman-art-critic said. The method is an easy one and, having mastered it, Hassam has repeated it month in and month out for years. He has been digging in a gold mine, but he has never produced from it a real work of art."

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The New York *World* prints the story from the prospectus of Paul H. Kroeger, of Brooklyn, whose architect is Robert H. Cronwell, of New York. The monument, presumably to be built in New York, of granite inside and marble outside, is intended to celebrate the "noble spirit of a noble nation."

Knoedler Branch for Chicago

M. Knoedler & Co., international art firm with galleries in New York, London and Paris, will open a branch in Chicago, at 622 South Michigan Ave. It will be in charge of Thomas Gerrity. Knoedler's recently installed a permanent exhibition at O'Brien's, in Chicago.

Can It Be True?

The news letter of the Art Institute of Chicago in telling of a lecture given there by Frederic Clay Bartlett, a trustee of the institute, said:

"Mr. Bartlett gave an example of the vagaries attending the growth of the modernistic cult, exposing its humorous side. No doubt many people believe that is the only side it has. The French Artist Dufy was in deep poverty, with unpaid bills staring him in the face, and a family of five children to feed and clothe. He had painted many pictures and they did not sell. He was desperate. One day, believing it was of no further use to paint pictures, he started to clean out his paint box, transferring and wiping his colors onto an old canvas. He had nearly finished when a friend dropped in and glanced at the canvas.

"'Why,' said the friend, 'that's interesting.' Dufy looked at him in amazement. 'Look here,' he exclaimed, 'can't you see I'm just cleaning out my paint box!' Nevertheless the man bought the canvas for 20 francs, and ordered three more. The next day he came back and ordered four more, then ten additional. Dufy was dumfounded, but he immediately took advantage of the situation.

"Procuring a large number of canvases, he set his family of children at work and soon had an advance stock of pictures on hand. These sold, and before long he moved into better and larger quarters and now gets \$500 each for his pictures, has a nice bank account and owns a fine home."

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Old or New?

"That Cecile Sorel should have sold her precious and life-long collection of furniture ostensibly for the purpose of conforming to the rage for the ultra modern; that her beautiful apartment on the Quai Voltaire should be entirely remade in order to express nothing that is not of the latest design, has given a boost to the modern movement in housefurnishings and decoration whose effect it would be difficult to calculate," says Helen W. Henderson in her Paris letter in the *Philadelphia Inquirer*.

"It is since 1925 that modern decorative art, having found an opportunity to show itself in all its phases to the public in an international exposition in Paris, has taken on a decisive character, a value and a development that no one can deny today. If influences more or less happy have contributed to this manifestation of the art of our epoch, it is not less true that there is underneath all these new creations the impression of French taste which relates the actual production of the modern French decorators, often in spite of themselves, to the old and sane tradition.

"Thus the quarrel, which is as old as the world, between the young and the older artists, is reopened now with more bitterness than ever, the partisans of the new style and those of the past being at the moment about equal in number.

"The first defend justly the cause of progress and inclining to the logic that one must live with one's own time contend that the century of the automobile, of the telephone, and of the airplanes and the wireless, should forget the sedan chair, sealing wax, and the Windsor chair. Their argument is unanswerable unless it may be to say that art does not consist in destruction, but in creation, and that these principles of novelty hold good if the new production is at the level of the production which it seeks to replace.

"This is the argument of the lovers of the antique styles. 'Is there,' they ask, 'among the modern productions creations whose artistic value can rival the masterpieces of

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Chinese Pottery Horse. Sui Dynasty.

THE ART DIGEST is able, through the courtesy of Spink & Son, of London, to reproduce herewith a superb Chinese pottery horse which is believed to have been made about the year 590 A. D. for the Emperor Yang Chien of the Sui Dynasty (589-618 A. D.). This ruler formed a private collection of art and subsidized potteries from his private purse.

The height of this exquisite figure of a fully caparisoned horse is only 13½ inches, including the wood stand, and the extreme length is 11 inches. An authority writing concerning it in the *Illustrated London News* said:

"The beauty and power of the modeling in this figure suggest that it was probably executed for this Emperor's private collection, as it can be imagined that a work of art of this supreme quality was but seldom produced even in an art-loving period and under especial royal patronage. It is an interesting point in regard to this particular specimen that it was not secured recently in the Far East, but was purchased there over fifty years ago by the father of the late owner, who bought it entirely for its æsthetic qualities, and at a time when Chinese pottery was almost unknown in Europe."

the past? The brutal and rudimentary aspect of the contemporary architecture and furniture is not to be compared with the precious research of the old pieces."

"Such is the reasoning of those who refuse to admire the effort of the artist of our time, and this reasoning is often just. But the error of one side, like that of the other, is in a prejudice for one or the other."

Rhinoceros Cups

One of the rarest things in Chinese art is the rhinoceros horn cup. Chinese do not like to talk of them to occidentals, and when an individual possesses one he never parts with it except by compulsion of dire need. This due to the traditional belief that a cup made from rhinoceros horn will detect poison immediately.

Through the gift of Mr. and Mrs. Augustus L. Searle, the Minneapolis Institute of Arts has just come into the possession of thirteen. So far as known only three other museums have specimens—the Victoria and Albert in London, the Metropolitan in New York, and the Field Museum, Chicago, which has 100. The cups are beautifully carved, the designs being after the manner of bronze; but their age is difficult to determine, authorities differing by several centuries.

THE ART DIGEST's advertising columns have become a directory of the art and antique dealers of the world.

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Antiques

"Baroque, Rococo"

Somebody who signs himself "An Antique Dealer" contributes the following to the *London Sphere*:

"If any two words in the language have ever suffered a martyrdom from misuse they are the words 'Baroque' and 'Rococo'."

"Originally ordinary technical terms for two special types of architecture, furniture,

and decoration, they are now so commonly mishandled that, looking one up in a supposedly first-rate dictionary the other day, I could discover such an enormity as this: 'Baroque=grotesque; odd; in corrupt taste as used by some writers, equivalent to rococo.'

"I have seldom found anywhere so succinct a piece of misinformation. To begin with, the Baroque and the Rococo are two entirely and utterly different styles. The only point of similarity between them is that, in contrast to the so-called classical styles, they deal in curves instead of straight lines. There the resemblance begins and ends, and any writer who uses the one word as an

'equivalent' of the other is unfamiliar with the English language.

"Secondly, no one but a vandal could dismiss the virile, artistic productions of Italy just after the Renaissance as 'grotesque, odd, or in corrupt taste.' Why, the Baroque represents some of the finest furniture designing of Italy in her artistic heyday.

"The Rococo, on the other hand, a typically French production, was born in the early eighteenth century, gained ground and reached its ascendancy under Louis XV, spread to Italy and Spain—and more or less died out with the century.

"The inexcusable misuse of both words in current phraseology is, however, easily explained. Both styles, though artistic, graceful, satisfactory at their inception, gradually degenerated into monstrous perversions, especially in lands other than the homes of their birth. Portuguese Rococo, for instance, of the late eighteenth century is something so horrible as to be almost inconceivable in its ornate deformity. The Baroque never descended quite so low, but in Spain, and even in Italy before the end, it suffered from the attentions of inartistic copyists—and it is always easier to make mistakes with a highly decorated style than with a severely classical one. While the 'decorations' and architectural features in both cases went to greater extremes than the furniture.

"That mysterious being 'the man in the street' has for some reason chosen to remember only the decadence of both styles. As absurd as though an uninitiated person were to dismiss as trifling the masters of the Dutch school because he disliked one Dutch picture by a inferior artist."



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Baroness Brings Art of Tapestry Restoration to New York



Baroness von Godin Repairing Tapestry.

The restoring of tapestries may be as much an art as the restoring of paintings. Baroness Wilhelmine von Godin thinks it is. She learned it in a museum and she practiced it in royal castles, and now she is continuing her work in New York, whence she came from Munich two years ago for a wider field for her talents. In an office building at 57th St. and Madison Ave. she is surrounded by fine tapestries and other wall hangings, and by chairs and sofas upholstered in petit point needlework, and some of these she has restored to their former beauty, and others she acts as agent for, representing foreign owners.

Among the treasures seen in her studio are three royal Brussels tapestries designed by H. Van den Hache and now owned by A. L. Morse & Son, 637 Madison Ave. These represent episodes in the story of Psyche and Eros. They were given by Maria Theresa and her husband Francis,



Tapestry by H. Van den Hache. Once owned by the Dukes of Cumberland.

Duke of Lorraine, to the Duke of Cumberland, who was also King of Hanover. They bear the royal coat of arms of their original owners. They are masterpieces of the weaver's art, stitched with exceeding fineness, and with complete borders. The last duke of the line in Hanover married a daughter of the kaiser.

After the war the baroness spent much time in Munich copying ancient needlework

in museums, and in the study of weaving and experimenting with vegetable dyes. She found the old colors better than those in current use, and with the aid of a chemist she penetrated the mysteries of the ancient dyes, and thus found how to restore to tapestries their former hues. Pure wool and pure silk were used by the early weavers, and by her use of such materials her restorations are made the more effective.

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Among the Print Makers, Old and Modern

Etchers at Chicago

It seems safe to predict that the nineteenth annual international exhibition of the Chicago Society of Etchers, which opened on Feb. 7 and will continue until March 10 at the Chicago Art Institute, will break last year's record of sales, which was \$10,244 for 731 prints. On Feb. 16, with the show less than a third over, the sales had passed the \$7,000 mark.

More than 1,000 prints were received from all parts of the world, and 293 by 164 artists were selected. The exhibition is thoroughly national and international. For that matter, the Chicago Society of Etchers is by no means a local body, for of its 150 active members, only 24 reside in Chicago. The others live in various parts of the United States, in Canada, England, France, Sweden, Austria, Germany, Switzerland, Japan, India and Belgium. Most of the 350 associate members, however, are Chicagoans.

First prize this year was awarded to Martin Lewis of New York for "East Side Night," second to Stanley Anderson of London for "Cafe des Papes, Avignon," third to Livia Kader of Hungary for "Nativity," and an additional prize of merit went to Eric G. Scott of Paris for "Brittany Fishing Village."

The society purchases and presents to the Art Institute a group of etchings each year. The selections from the present show are:

"Soir de Fete en Italia," by Herman Webster; "Foot Bridge," by Martin Lewis of New York; "Porte de Guillaume," by Frederick G. Hall of Boston; "Argument," by Gordon Grant of New York; "New England Ladies," by Therese Bernstein of New York; "Nymphs Bathing," by W. E. C. Morgan of London; "Cow Nylghai," by John Skeaping of London, and "Jibbing Around the Buoy," by Y. E. Soderberg of New York.

"Free from the sensations of experimental vagaries, the exhibition excites a genuine thrill of pleasure," writes Lena M. McCauley, one of the critics of the Chicago *Evening Post*, whose views usually differ from those of her colleague, C. J. Bulliet.

"It is surprising that the prints coming from the British Isles, Europe and the Orient

should agree in a franker style and use larger plates for more interesting material. All these things prove that the arts of engraving have found live and independent interpreters. Time was when fashions and influences so widely separated as the styles of Durer, Rembrandt and Whistler had distinct followers—proud to step in the paths of the greater apostles.

"Independence in the execution of new themes marks the 1929 exhibitors. It is a hopeful sign. It means that the arts of engraving pursue new points of view. Of the 293 handsome prints, few call forth the remark that this is 'after so-and-so.'

"While the smaller representative exhibition is more truly fitted for pleasure—since it is possible to view and to memorize the 293 examples—the 'hungry eye' regrets that the Art Institute wall space is not large enough to show twice that number.

British Wood Engravers

"Interesting evidence of the way in which modern wood-engravers are tending to direct their art more and more into the channels of book illustration was to be seen at a recent exhibition of the English Wood-Engraving Society at the St. George's Gallery," says the London *Connoisseur*. "The outstanding feature of the display was a set of twelve illustrations to an edition of 'The Pilgrim's Progress,' published by The Cresset Press, the execution of which had been shared by Miss Gertrude Hermes and Mr. Blair Hughes-Stanton. Symbolic in conception and essentially modern in treatment, these prints were remarkable if only for their original interpretation of a familiar theme. . . .

"The standard of merit attained by the rest of the exhibits was high, variety of subject being a noticeable point."

Illustrators' Contracts Valid

A contract made by the editor of a periodical for the services of an illustrator cannot be abrogated when a new editor takes charge, as the publishers of McCall's found out when sued for \$180,000 by Harry R. Ballinger, Hubert Mathieu, Meade Schoeffer, Henry R. Sutter, Charles De Feo, Daniel Content and W. Emerton Heitland. Settlement has just been made on the basis of \$80,000, to be allocated among the seven.

The Silhouette in America

A history of the silhouette and an account of the artists who practiced the art in America is contained in "Shades of Our Ancestors," by Alice Van Leer Carrick (Boston: Little, Brown & Co.). Many famous people are depicted.

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Stieglitz in Museum

The average person does not think of photography in connection with modernism. In fact the two, if mentioned together, suggest incongruity. Yet Alfred Stieglitz, who founded the gallery that will forever be referred to in American art history as "291" (291 Fifth Ave.), is acknowledged to be one of the world's greatest photographers. At the time that he was giving America its first glimpse of Matisse, Picabia, Picasso and John Marin at "291" he was producing photographs that rank as high art.

And now Stieglitz, if not Marin or Matisse or Picabia, is represented in the Metropolitan Museum of Art, through a gift of 22 photographs presented by five art lovers; and William M. Ivins, Jr., curator of prints, has devoted a 1,000-word article to him in the museum's Bulletin.

"Among them are portraits," says Mr. Ivins, "studies of the nude, landscapes, cloudscapes, and the well known print of hands sewing, which some sensitive observers regard as one of the most extraordinary prints of modern times. In them the artistic possibilities of photography are shown as in little other work of our day."

Mr. Ivins after sketching the ordinary history of photography says: "The welter of shapes and surfaces in which we live and over which our eyes continually play is even more inchoate than the sculptor's block of stone or the painter's box of pigments. To reduce part of these churning insignificant contours and textures to order and character through the lens of the camera requires a sharpness and sensitiveness of sight and an alertness of recognition which are not only essentially artistic but of the very essence of creative artistry."

Bellows Lithographs Loaned

The Minneapolis Institute of Arts has arranged a loan exhibition of lithographs by George Bellows, whom its *Bulletin* terms "America's greatest exponent of this branch of the graphic arts." The examples have been provided by S. Chatwood Burton, Rolfe Ueland, Mrs. Charles C. Bovey, Dr. Henry L. Ulrich and the Mabel Ulrich Gallery.

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Pelican



DRAWING INKS

Pro and Con

Philadelphia critics differed concerning the first exhibition of contemporary American lithography organized by the Print Club there. Francis J. Ziegler, conservative, of the *Record*, thought it a sorry disappointment. C. H. Bonte of the *Inquirer*, radical, hailed it as a very wonderful display.

THE ART DIGEST and other art publications broadcast the Print Club's prospectus for the show. Seventy-four artists from all over the country sent 138 new lithographs, of which 99 were accepted.

Mr. Ziegler wrote: "The exhibition will not add laurels to American artists who are given to lithography. It is distinctly a disappointment. Most of the work shown is trivial and quite unimportant. This is somewhat astonishing, because considerable interest was shown in the show by would-be exhibitors. The Print Club has arranged so many successful exhibitions that it is saddening to record a failure. The fault evidently lies with the artists themselves."

Mr. Bonte declared that the exhibition "should be ovocative of prideful enthusiasm, not only for the local energy which has called it into being, but by reason of the excellent workmanship of Americans in this medium and their general emancipation from the artistic tyranny of the past. That is to say, the exhibition is of modernist complexion, but there is evident an agreeable modification of certain oute schools of modernism, an adaptation, at it were, which lays more stress upon clarity than obscurity of meaning and interpretation. Thus while most of these lithographs may be classified as modernist, there is not one whose title and content do not coincide."

"The jury, made up of Mrs. Robert von Moschzisker, Thornton Oakley and Herbert Pullinger, evidently had much difficulty in awarding the prize, so it was finally decided to give it jointly to Rockwell Kent for his 'Bringing Home the Christmas Tree,' and to L. J. Sanger for 'The Village.' The former is a masterly design, in the characteristic Kent manner, which always embodies something of mysticism, while the Sanger print is a wonderful pattern of roofs in which the disposition of angles plays a distinct part."

For the Sake of Talent

"Self Development in Drawing," by Walter Beck, published by Putnam's, is, according to the *American Magazine of Art*, "a denunciation of those methods which force plastic children into specified molds of expression, and which are fatal to creative native impulse."

"The book is written for the sake of the parents of gifted children and for the teachers of these children, that they may realize that art is not attained through 'will, industry, and intelligence,' but is achieved through self-development in expression. . . . For those who realize the need of saving the talents of the artistically gifted children of America for the nation, this book, with its attempt to simplify the methods of teaching art, is of vital importance."

Will Show Davies' Last Work

After the death of Arthur B. Davies in Italy many water colors were found among his effects, and 72 of these will be exhibited at the Ferargil Galleries, New York, from March 18 to April 6. They are landscapes of the mountain regions and the seashore, and all were painted in the last four months of his life.

National Museum's Propaganda for Prints



"Hugh Walpole." Etching by Miss Anne Goldthwaite.

One of the communities in the United States where etchings are regarded as art of the highest form and as desirable for the collector and for the home is the national capital. The United States National Museum, which has its temporary home in the Smithsonian Building, is entitled to a great deal of credit for this, because each month it arranges an attractive exhibition by a worth-while American etcher, and looks as carefully after the publicity as some other department of the government might look after entomological bulletins telling the best way to combat the Japanese beetle, or still another department might disseminate

the advice of its experts on how to obtain trade in Tibet.

The Washington critics give much space to the etching displays at the National Museum. They particularly praised the last one, by Miss Anne Goldthwaite, who is one of America's best known etchers. The work of the museum in these etching exhibitions may be taken as an earnest of the propaganda it will undertake for art when the new National Gallery is built.

Holland's Print Makers

The contemporary print makers of Holland took advantage of the interest which the great exhibition of old Dutch masters stirred in England to send over a collection for London to view. The *Connoisseur* said:

"The collection of etchings, lithographs and wood-cuts exhibited by the Graphic Society of Holland revealed a number of interesting qualities, perhaps the foremost being its distinctly national character. With but very few exceptions, the artists whose work was represented had found their inspiration in the people or landscape of their own country. Scenes in the fields and on the waterways were frequent, and it may well be that close contact with nature is in a large degree responsible for the directness of approach and simplicity of treatment which was such a striking characteristic of so many of the exhibits."

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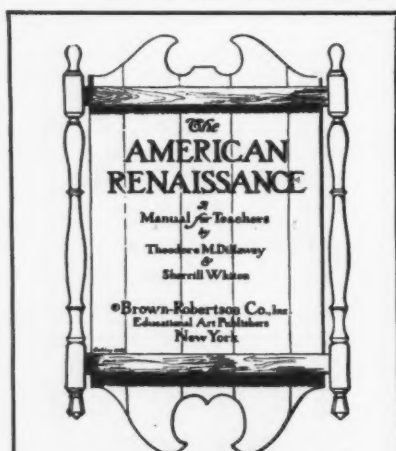
In the Realm of Rare Books and Manuscripts

Kern's Standing

Was Jerome Kern, owner of the collection of rare books and manuscripts which recently brought \$1,729,462.50 at the Anderson Galleries, a great collector or a great speculator? The question is discussed by the *New York Times*, which said:

"Now that it has been allowed to disintegrate, the question arises as to whether the Kern library, as seen in retrospect, was a great library. It was undoubtedly impressive because of its value, the number of stellar pieces it boasted, and the prime condition of certain rare books, the acquisition of which in any form is today considered quite hopeless. Yet it has been said that it was not even an interesting collection. Mr. Kern has been criticized for gathering such a library; he has been scored for selling it. He has been upbraided in the press for adding certain books to his collection; he has been condemned for omitting others. In short, he has been made to feel that he ought to be ashamed of himself for having been a book collector at all. . . .

"But where Mr. Kern failed, to our thinking, was that his book gathering did not result in what could be considered a 'personal' library, nor by any means in a 'sentimental' library, as it has been enthusiastically called. The most confirmed sentimentalist must weary after rejoicing affectionately over the first hundred or so association books, and here there were nearer to a thousand such luxuries. . . . He was too busy a man to have been able to absorb them, to study them, to discover their points and learn their history and something of their quality. The result was a somewhat sprawling, if brilliant, mass of undigested knowledge, a library lacking in personal character.



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"It is altogether likely that Mr. Kern will be held up to future generations of book collectors as a shining example of one of the great collectors. With no wish to disparage this conception of him, it seems to us that his story in the annals of collecting is that of a man of means and an excellent sense of values, who brought together a remarkable library of manuscripts and books in pristine condition or with important association interest, and then sold them with astonishing success before a world grown suddenly conscious of rare books and their value."

John Brown's Last Letter

A hitherto unknown letter of John Brown, written within the hour before his execution in Charlestown, Va., has been acquired by Thomas F. Madigan, New York dealer in autographs. The story is that, after the abolitionist had finished his correspondence on the morning of his last day, and said farewell to his wife, he was informed that an hour still remained. "I will write another letter," he said, and penned an epistle to Lora Case, a friend, at Hudson, O. This letter, dated Dec. 2, 1859, reads:

"My Dear Sir: Your most kind and cheering letter of the 28th Nov. is received. Such an outburst of warm hearted sympathy not only for myself but also for those who have no helper, compels me to steal a moment from those allowed me; in which to prepare for my last great change to send you a few words. Such feeling as you manifest makes you to 'shine (in my estimation) in the midst of this wicked and perverse generation as a light in the world.' May you ever prove yourself equal to the high estimate I have placed on you. Pure & undefined religion before God and the Father is, as I understand it, an active not a dormant principle. I do not undertake to direct any more about my Children. I leave that now entirely to their excellent Mother from whom I have just parted. I send you my 'Salutation with my own hand.' Remember me to all yours & my dear friends.

"Your friend,
"JOHN BROWN."

It is recorded in the John Brown biographies that the last words he wrote were these, handed to one of his guards on the morning of his execution:

"I, John Brown, am now quite certain that the crimes of this guilty land will never be purged away but with blood. I had, as I now think vainly, flattered myself that without very much bloodshed much might be done."

The advertising columns of THE ART DIGEST have become a directory of the art schools of America.

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A Bronte Museum

Many years ago when Henry H. Bonnell of Philadelphia, who had formed a priceless collection of relics, manuscripts and first editions of the Brontë sisters, visited Haworth, in Yorkshire, their home, he conceived the idea of placing his treasures there on his death. He made this provision in his will, and when he died two years ago Sir James Roberts of Perthshire bought and presented to the Brontë Society the old parsonage at Haworth, where the sisters used to live, in order to house them.

The building has been made fireproof and the collection is now being installed by J. Alex Symington, secretary of the society. The Brontë sisters began writing when children, and the bequest is rich in these juveniles.

Gabriel Wells to Live Abroad

Gabriel Wells, rare book dealer, of New York while not giving up his business in America, has gone to England to live, according to the *New York Times*. He will devote himself to certain lines of literary research, a plan he has long cherished. He will keep closely in touch with his business here, which he leaves in charge of assistants. For years Mr. Wells has been conspicuous in rare book auctions, and has helped build up many private collections of rare books and manuscripts.

\$5,750 for Dr. Johnson Letter

A letter written by Benjamin Franklin in Philadelphia in 1786 to his sister Jane in Boston brought \$5,750 at auction at Sotheby's, London. It discussed construction of an addition to his home. Another letter to his sister brought \$4,000.

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The News and Opinion of Books on Art

Tomorrow?

Brentano's have brought out an English version of Maurice Reynal's "Modern French Painters," published in Paris in 1928. It covers the modern movement from "Fauvism" to "Hyper-Realism," and even peers into the future.

With most of these movements, down to Hyper-Realism, America is familiar. Chirico was looked upon by this latest cult as its founder, but he abandoned Freudian "daymares," as C. J. Bulliet puts it in his review of the book in the *Chicago Evening Post*, and the "Hyper-Realists" abandoned him, developing a leader out of their own ranks, Joan Miro. Two or three of Miro's pictures have been brought to New York, and one has been added to the "Gallery of Living Art" of New York University, at 100 Washington Square East. This is what Reynal says:

"The works of the Hyper-Realists are attempts often informed with taste, in the case of Miro with a personal and charming taste. Aside from their poetical purport, technically they remind one of ancient diableries, of the mystical composition of the sixteenth and seventeenth centuries, of the drawings of Grandville, the tales of Hoffman and Poe, of the freaks of a fairground, of the knick-knacks of 1830, of certain anatomical plates and the inventions of some German cinemas that we have seen—in short, of all sorts of rococo trifles. . . .

"The doctrine of the Hyper-Realists, entirely extra-pictorial as it is, draws its inspiration from Freudism: it consists in obeying the inspiration of thought uncontrolled by reason; in painting, in short, moods and dreams of the unconscious mind by any graphic methods that suggest themselves. The aim is to suggest the mystery of the subconscious mind by translating the most usual objects into sentimental terms, into forms as bizarre, as disturbing, as melancholy, as tragic and nightmare-like as possible."

Of the "ism" next to come Reynal says: "The most interesting of the younger painters of the present day all show some influence of the romantic breath that has been blowing, logically enough, ever since the war. Eighteen-thirty attracts them. On the other hand, the painting of 1914 exerts an undeniable influence on them." (Ingres and Delacroix were the dominating factors in 1830—Picasso and Matisse in 1914.)

"It is probable, therefore, that the artists who will turn out to be the best of tomorrow, though not necessarily the best-known,

will follow a tendency which will combine the suggestions of both these important dates. . . . That movement may bring with it a new climax and crisis. But it is just in such crises that art is most captivating and compelling of interest."

Walter Pach in reviewing the work in *The New Republic* said: "For those who are trying to see eye to eye with the artists of today, for those who realize that there has been no decline of the great force called contemporary art, this book is thoroughly deserving of attention."

Art and Mankind

The Oxford University Press, American Branch, has begun the publication of a series of volumes on "Art in the Life of Mankind," the first two of which, "General View of Art" and "Art in Ancient Times," by Allen W. Seaby, are recommended by the *American Magazine of Art* as "well adapted for college and women's club study courses."

"Since archaeologists are frequently revealing whole centuries in the history of art with the turn of a spade, and since the vast information already available on art would require several lifetimes for assimilation, general histories of art are becoming increasingly necessary for the benefit of those who desire an intelligent appreciation of it, but whose time for such study is limited."

"Art in England, 1800-1820"

William T. Whiteley, author of "Thomas Gainsborough," has written "Art in England, 1800-1820," with 16 collotype plates (Cambridge University Press; 25s.). "Every student of British art," says the *Illustrated London News*, "will welcome this new record of an interesting period, which, as the author puts it, covers, 'among other important events, the development of Turner and Constable, the outstanding figures of nineteenth-century landscape painting in England; and the foundation of the British Institution and the now forgotten British School.' The inner history of the Royal Academy is described from the archives of Burlington House. For the general reader, perhaps, the most attractive element in the book will be the many unpublished letters."

The Pennell Book

Following almost to a letter Joseph Pennell's own notations and sketches of the "Catalogue" of his prints which he had planned in his lifetime, Louis A. Wuerth has compiled and edited, William Edwin Rudge has printed, and Little, Brown and Company have brought out the monumental volume, within less than 24 months of the artist's death, which is considered a feat by the *Boston Transcript*.

There are reproduced in the book, three to a page, no less than 854 plates—arranged in chronological order from the first of 1879 to the last of 1925—with carefully prepared annotations as to the number of prints made, the size and whether or not the plate still exists. In many instances there is included a paragraph description of direct quotation of Pennell's peculiar philosophical commentation on the scene before him. Thus we have, accompanying his plate of the Pennsylvania Station in Philadelphia:

"Philadelphians do not know that they have the most pictorial train shed in the world, a shed which amazes Europeans, but then what do Philadelphians know? Each other, Spruce street and their ancestors. But there it is, and when it is on a spring or fall day filled with the trains that come and go and the smoke and steam that comes from them it is amazing, so amazing that no Philadelphian has ever seen it, or drawn it, or etched it, or painted it, but now I have shown it to them, they will all be doing it."

"Needlework Through the Ages"

"Needlework Through the Ages" is the title of a sumptuous work carrying 103 plates, each containing several subjects, some in color, written by Mary Symonds and Louisa Preece and published in London by Hodder and Stoughton (7£ 7s.). The book is dedicated to the Queen, whose interest in needlework is well known. The subject of the text and illustrations range from ancient Egypt and Assyria to the present day, and from China to Peru.

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A Review of the Field in Art Education

"Four Stages"

There are four stages in the development of the creative instinct of human beings, according to Mrs. Florence Cane, art director of the Walden School, New York, who has written an article on "Art and the Child's Essential Nature" in *Creative Art*; and hence there are four periods in guidance for the art teacher. "The earliest," the writer says, "is dominated by native elements in the child; the second by sociological influences; the third is a renaissance of the native quality, and the fourth is a new sociological period."

"The first extends from about three to eight years. The child's essential nature appears unrestrainedly. The chief motive is play, pleasure in the activity of covering a paper with bright marks of crayon or pools of paint. He begins with joy in the movement similar to the joy of kicking or clapping the hands. Next the color excites his sensation; following that, the dabs and pools of accidental shapes excite his imagination. These forms in turn link with his own experiences and bring his emotions into play."

"The essential nature of a young child's drawing is fantastic and inchoate. A formless pool of paint in one picture he calls a house, and a similar one in the next he calls a moon; or the forms may have purely sub-

jective meaning to the child. I heard one little girl of five say about her painting: 'This looks just the way I feel inside.'

"An onlooker may ask: 'Then does the teacher do nothing with children under eight?' My experience has been that practically no teaching in the old sense is required at this age. It is seldom asked for, and if offered is usually rejected. But I do teach them two things. First, how to use their materials well. Many failures and discouragements are due to lack of that knowledge. The second thing I teach them is the free use of the body."

"The second period indicates a sociological influence. It extends from about eight to twelve years. The child is more social and conforming; his native self is beginning to be covered over. Group games and plays take the place of his more solitary inventions. At this time his reasoning power increases

and his perception becomes keener, his interest in facts more acute. The boys at this time wish to draw animals, engines and airplanes, and people doing things. The desire to communicate objective experience to one's fellows now becomes important. Here the teacher has a different problem; to meet the legitimate wish for more accurate expression in drawing without losing the earlier qualities of daring and unconscious beauty of color and design."

"If the interest in art survives this age it usually lasts, but at ten or twelve many children, especially boys, lost interest. . . .

"The third period is adolescence, twelve to sixteen years. A spiritual search, aspiration, prayer, an effort to understand the meaning of life, a wish to communicate with his own soul, to know himself, are the motivating forces at this time. They bring forth symbolic paintings of these struggles



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or frequently self-portraits of serious young faces. The imagination is rekindled, the mind perceives new vistas, and sensation is quickened so that this becomes the most flourishing period, the richest in content and expression.

"The fourth period begins at about seventeen years. The swing is again towards reality and the demands of society; it is the beginning of the adult life. Now the student realizes the need of greater technique, the need to develop the objective values to the degree that the subjective ones have grown. The pupil becomes dissatisfied with everything he has done. Large rhythm, rich color and beauty of design do not satisfy him; these is a hunger for perfect form; exact knowledge, history of art, history of costume, painting and accurate techniques in each medium, all are wanted now. At this time the teacher's problem increases in difficulty. The chances are he will find himself inadequately equipped to meet the real appetite and tremendous capacity for knowledge and work that the young people with this healthy background demonstrate. He will struggle to give the needed techniques and simultaneously to prevent the young workers from losing their balance by making their technique their god, an error that thousands of art students have made."

In elucidating her methods of teaching drawing Mrs. Cane says: "We are accustomed to using chiefly our fingers to draw with, because we have done so in writing, whereas the whole body should be the instrument. The finger tips are after all the last delicate part to convey the message of the mind to the paper, but we are inclined to make them carry the whole burden. A child sitting at his desk in his accustomed position may be blocked in his drawing and totally unable to express himself. If he is placed before a large upright board in a well-balanced position, using large gestures from the shoulders, the problem may be easily solved and the expression of his idea flow out freely."

Chappell School Sold

The Chappell School of Art has been purchased by the University of Denver and is now operated as the Art Department of the University with full credits for degrees. It will continue to have its home in the building of the Denver Art Museum, where it has the advantage of an atmosphere of artistic creation. Vance H. Kirkland has been made director to succeed H. A. W. Manard. Other members of the faculty are Arnold Ronnebeck, Margaret Galloway, Lucia Patton, Anne Gregory Ritter, Ethel A. Kintz and Ethelyn M. Lynn.

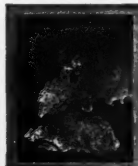
Mr. Kirkland was formerly an instructor in the Cleveland School of Art, and is well known as a water colorist.

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School Buys Home

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ing, formerly the Auto Stop Inn, will pro-
vide class rooms and studios for the summer
school, which opens in July and continues
till October. Another building, across the
street, will provide offices for the corre-
spondence school, the Vision Training
Method for Home Study, with 700 students.
Mr. Cross's school was started at Boothbay
Harbor in 1927 by invitation of the Com-
monwealth Art Colony. It outgrew its quar-
ters the first year, and in 1928 an additional
building was rented.

Will Study at Bruges

Henry B. Snell's summer art class this
year will be conducted at Bruges, Belgium,
where there will be five weeks of instruction,
to be followed by tours of the galleries in
Paris and London. The class will sail from
New York June 29 under the auspices of
Boyd Tours on board the Belgenland.

Last year, it will be remembered, the
Snell class studied at Cintra, Portugal. On
previous years it was located in Italy, Brit-
tany, Germany, Holland and England.
Bruges, ancient in its aspect, and with a
great art tradition of its own, will make
an ideal place for study, and afford easy ac-
cess to Brussels, Ghent, France and Holland.

School Re-elects Its Officers

At the annual meeting of the board of
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Design for Women, the officers were re-
elected for the year 1929: President, Leon
V. Solon; first vice-president, I. Wyman
Drummond; second vice-president, Mrs.
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[Herewith are included, whenever announced, all competitive exhibitions, with closing dates for the submission of pictures.]

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Tucson, Ariz.

FINE ARTS ASS'N—

Feb.—Paintings from Corcoran Biennial (A. F. A.).

Berkeley, Cal.

Berkeley Art Museum—

Feb.—Illustrated MSS. 11th to 15th centuries; modern fine printings.

CASA DE MANANA—

To March 15—Leonora Naylor Penniman, Margaret E. Rogers, Cor de Bave; batiks, tapestries, Mrs. C. Gildersleeve.

Los Angeles, Cal.

LOS ANGELES MUSEUM—

Feb.—Danish exhibition; paintings, Charles Gos; sculpture, Carl Hallshamar; drawings, George William Eggers.

March—Tenth annual Print Makers Exhibition.

Last receiving date, Feb. 7.

PUBLIC LIBRARY GALLERY—

Feb.—12th annual, California Society of Miniature Painters.

AINSLIE GALLERIES—

Feb.—Desert paintings, F. Grayson Sayre.

BILTMORE SALON—

To March 31—Old and modern masters from R. C. Vose Galleries, Boston.

EBELL CLUB—

Feb.—Landscapes, George Demont Otis; silhouettes in landscape, Marie Louise Fitch.

Oakland, Cal.

OAKLAND ART GALLERY—

To March 4—Annual exhibition of Western Art.

Pasadena, Cal.

PASADENA ART INSTITUTE—

Feb.—4th annual, Pasadena artists.

GRACE NICHOLSON GALLERIES—

Feb.—Japanese prints, S. H. Mari; portraits, J. H. Gardner Soper; paintings, Leon Bonnet, Aaron Kilpatrick; etchings, Ernest Roth.

San Diego, Cal.

FINE ARTS GALLERY—

To Feb. 28—Paintings, Charles A. Fries, Hilda van Zandt; exhibition of international photography.

San Francisco, Cal.

CAL. PALACE OF THE LEGION OF HONOR—

Feb. 8-28—100 American paintings from Grand Central Galleries.

S. & G. GUMP GALLERY—

Feb. 11-21—Paintings, Allan G. Cram.
Feb. 25-March 9—Paintings, William P. Silva; prints, Bertha Lum.

GALERIE BEAUX ARTS—

To Feb. 26—Paintings, Raymond Hill.

Santa Barbara, Cal.

ART LEAGUE OF SANTA BARBARA—

Feb. 11 to 23—Paintings, prints, Armin Hansen.
Feb. 25-March 9—Members' semi-annual.

SANTA BARBARA SCHOOL OF ARTS—

To May 18—Paintings, prints, sculpture, crafts.

Wilmington, Del.

WILMINGTON SOC. OF FINE ARTS—

Feb.-March—Permanent collection, Howard Pyle.

Washington, D. C.

CORCORAN GALLERY OF ART—

Feb. 9-28—38th annual, Society of Washington Artists.

PHILLIPS MEMORIAL GALLERY—

Until May 31—Arthur B. Davis Memorial Exhibition; permanent collection.

UNITED STATES NATIONAL MUSEUM—

Feb. 25-March 24—Etchings, Charles Hall.

GORDON DUNTHORNE GALLERIES—

Feb. 25-March 16—Portraits and landscapes of the XVIIIth and early XIXth centuries; early views of American cities.

YORKE GALLERY—

Feb. 24-March 9—H. M. Rosenberg.

Orlando, Fla.

ORLANDO ART ASSOCIATION—

Feb. 15-27—Paintings, Harry L. Hoffman (A. F. A.).

Palm Beach, Fla.

ASSOCIATION FOR ARTISTS—

Feb. 17-March 3—Silhouettes, Baroness Maydell; silk murals, Lydia Bush-Brown.

St. Petersburg, Fla.

ARTS CLUB—

Feb. 12-March 5—Paintings, Theresa Bernstein.

Atlanta, Ga.

HIGH MUSEUM OF ART—

Feb.—Paintings, E. Martin Hennings.

Louisville, Ky.

J. B. SPEED MEMORIAL MUSEUM—

Jan.-March—Ballard collection of oriental rugs.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—

To March 1—Prints by Harunobu.

Feb. 7-March 10—33d annual exhibition by artists of Chicago and vicinity. 19th annual international show of etchings, auspices Chicago Society of Etchers; last day, Jan. 7.

ACKERMANN & SON—

Feb.—Paintings, Iwan F. Choulse.

CARSON PIRIE SCOTT & CO.—

Feb. 18-March 10—Walter Griffin.

CHICAGO GALLERIES ASS'N—

Feb. 19-March 12—Emily Groom, Irma Rene Koen, Charles W. Dahlgreen.

Decatur, Ill.

DECATUR ART INSTITUTE—

Feb.—Collection of paintings (A. F. A.).

Rockford, Ill.

ROCKFORD ART ASSOCIATION—

Feb. 17-March 2—George Pearse Ennis.

Springfield, Ill.

SPRINGFIELD ART ASS'N—

Feb.—Annual Artist Members' Show.

ILLINOIS STATE MUSEUM—

Jan. 13-April 15—Third annual exhibition, Illinois Academy of the Fine Arts.

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—

Feb.—7th annual, Indiana Society of Architects; Chicago Art Institute's 8th international water color exhibition; portrait sculpture, Charles Grafty.

PETTIS GALLERY—

To March 4—Alice Regester.

Richmond, Ind.

ART ASSOCIATION—

Feb. 15-28—Water color rotary (A. F. A.).

Cedar Rapids, Ia.

THE LITTLE GALLERY—

Feb. 9-March 5—Etchings, Diana Thorne (A. F. A.).

Brunswick, Me.

ROWDOIN COLLEGE—

Feb.—Fifty Great Prints (A. F. A.).

Des Moines, Ia.

CITY LIBRARY GALLERY—

Feb.—Paintings, E. W. Redfield; old valentines.

Dubuque, Ia.

DUBUQUE ART ASS'N (Library)—

Feb.—Small sculpture.

ART ASSOCIATION—

Feb.—Soap sculpture.

New Orleans, La.

ISAAC DELGADO MUSEUM—

To Feb. 26—Etchings, Will Simmons; paintings, Charles W. Hawthorne.

ARTS & CRAFTS CLUB—

Feb. 16-March 2—Water colors.

Portland, Me.

SWEAT MEMORIAL MUSEUM—

Feb.—Water colors, Alexander Bower.

Baltimore, Md.

BALTIMORE MUSEUM OF ART—

Feb.—Southern California Artists.

PURNELL ART GALLERIES—

To March 31—Contemporary etchings, weekly changes.

Amherst, Mass.

AMHERST COLLEGE—

Feb.—Etchings and Wood Blocks (A. F. A.).

Boston, Mass.

MUSEUM OF FINE ARTS—

Feb.—European and American water colors; Japanese lacquer paintings; books and book illustrations; prints early and modern.

BOSTON ART CLUB—

Feb. 20-March 4—Contemporary American water colors.

40 JOY STREET GALLERY—

Feb. 10-March 2—Third annual, Boston Society of Independent Artists. For membership address society as above.

CASSON GALLERIES—

Feb.—Etchings, Alfred Hutton, John Taylor Arms; paintings, Atherton Furlong.

DOLL & RICHARDS—

Feb. 18-March 2—Water colors, Jean Jacques Hoffner.

GRACE HORNE'S GALLERIES—

Feb. 11-23—Water colors, Roger Hayward.

GOODSPEED'S—

Feb. 18-March 2—Etchings, Hans Kleiber.

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GUILD OF BOSTON ARTISTS—
Feb. 18-March 2—Paintings, H. Dudley Murphy.
SOCIETY OF ARTS AND CRAFTS—
Feb. 14-26—Pottery, Clewelly Studios.
Feb. 21-27—Jewelry, Edward Oakes; Austrian craft work.

Higham Center, Mass.

THE PRINT CORNER—
Feb.—Alfred Hutton, Roi Partridge, etc.

Worcester, Mass.

WORCESTER ART MUSEUM—
March—Loan exhibition of American XVIIIth century art owned in and near Worcester.

Lansing, Mich.

LANSING ART CLUB—
Feb. 18-March 9—Annual Lansing artists.

Ypsilanti, Mich.

NORMAL COLLEGE—
To Feb. 28—Swiss paintings, Francois Gos (A. F. A.).

Minneapolis, Minn.

ART INSTITUTE—
Feb.—Paintings, Anto Carte.

Kansas City, Mo.

KANSAS CITY ART INSTITUTE—
Feb.—Annual Mid-Western Artists' Exhibition.
ALDEN GALLERIES—
Feb. 25-March 2—Etchings, Margaret Dobson, R. W. Allen, Percy Lancaster, Wilfred C. Appleby, J. Moulding Clarke, Allan McNab.

St. Louis, Mo.

CITY ART MUSEUM—
Feb.—Daumier lithographs; collection of textiles; work of faculty St. Louis School of Fine Arts.
M. A. NEWHOUSE & SON—
Feb. 8-March 1—George and Martin Baer.
MAX SAFRON ART GALLERIES—
Indefinite—American and foreign paintings.
SHORTRIDGE GALLERIES—
Feb.—Paintings, William Steeple Davis.
ST. LOUIS ARTISTS' GUILD—
Feb. 16-March 15—Black-and-White Exhibition sponsored by the Post-Dispatch.

Bozeman, Mont.

BOZEMAN CHAPTER, A. F. A.—
Feb.—American paintings (A. F. A.).

Omaha, Neb.

ART INSTITUTE OF OMAHA—
Feb.—Drawings by Mestrovic; modern paintings owned in Omaha.

Hopewell, N. J.

HOPEWELL MUSEUM—
Jan.-Feb.—Costumes, 1786-1886.

Montclair, N. J.

MONTCLAIR ART MUSEUM—
Feb. 9-March 17—Brooklyn Society of Etchers.

Newark, N. J.

NEWARK MUSEUM—
Jan.-Feb.—Modern American paintings and sculpture; medal making; Javanese batiks, puppets, jewelry, figurines.
To Feb. 28—Exhibit, Newark Art League.
Feb. 16-March 9—Mexican Handicrafts.
CANTFAR ART GALLERIES—
Indefinite—American paintings, prints, sculptures.

Santa Fe, N. M.

MUSEUM OF NEW MEXICO—
Feb.—Paintings, Sheldon Parsons, A. H. Schmidt, Ward Lockwood; photographs, Sara Parsons.

Brooklyn, N. Y.

NEIGHBORHOOD CLUB—
Feb. 18-March 2—Paintings, Rutledge Bate.
PRATT INSTITUTE GALLERY—
Feb. 6-28—Eighty Exhibition of The Painters and Sculptors.

Buffalo, N. Y.

ALBRIGHT ART GALLERY—
To Feb. 24—Buffalo Society of Artists; Peter Van Veen.

Elmira, N. Y.

ARNOT ART GALLERY—
Feb.—Prints, Benson B. Moore.

New Rochelle, N. Y.

ART ASSOCIATION (Public Library)—
Jan. 29-March 2—10th annual exhibition.

New York, N. Y.

METROPOLITAN MUSEUM—
Feb.—No robes lent by Louis V. Ledoux; Peruvian textiles; quilted fabrics.
Beginning Feb. 12—American Industrial Art; "The Great Period of Japanese Prints," lent by Louis V. Ledoux.

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ART CENTER—

To Feb. 28—Printing for Commerce; Durant pottery, Leon Volkmar; N. Y. Society of Craftsman; Mexican craftwork.

AMERICAN FINE ARTS GALLERIES—
March 20-April 7—104th annual exhibition of the National Academy of Design.

AM. ACAD. OF ARTS AND LETTERS—
To March 31—E. A. Abbey memorial exhibition.

ACKERMANN GALLERIES—
Feb.—Colored etchings, Elyse Lord.

AINSLIE GALLERIES—

To March 2—Negro and Creole legends by Isadora Newman.

ANDERSON GALLERIES—
Feb. 11-23—Paintings, Norbert Heermann; etchings, Julie Stohr; LaFollette statue by Jo Davidson.

ARDEN GALLERY—

Feb. 11-March 1—Paintings, Raoul Dufy.

ARTS COUNCIL (HOTEL BARBIZON)—
To March 2—Circulating Art Collection.

BABCOCK GALLERIES—

Feb. 18-March 2—Paintings, John Costigan.

BROWN-ROBERTSON CO., INC.—
Indefinite—Color prints by British and American artists; paintings.

BUCHANAN GALLERIES—
Feb. 18-March 5—"The Selected Group" of 25 American artists.

D. B. BUTLER & CO.—

Jan.-Feb.—Sporting prints.

CORONA MUNDI—

Feb.—Modern French paintings.

DOWNTOWN GALLERY—

To March 3—Paintings, Stefan Hirsch.

DUDENSON GALLERIES—
Feb. 18-March 10—Sculpture by Mautasche.

DURAND-RUEL GALLERIES—
Feb. 14-28—Paintings, LeRoy Daniel MacMorris.

EHRLICH GALLERY—
Feb.—Special exhibition of Old Masters; (Mrs. Ehrlich's Gallery) Old English Furniture.

THE FIFTEEN GALLERY—
To March 1—William A. Patty, Robert K. Ryland, Andrew T. Schwartz.

G. R. D. STUDIO—

Feb. 25-March 9—Max Cohn, Eugene Ludius, Thomas O'Donohue, William Sprathling, Helen Wessells.

PASCAL M. GATTERDAM GALLERY—
Feb.—Paintings by American artists.

GRAND CENTRAL GALLERIES—
To March 2—Paintings, Gerald Leake.

Feb. 11-23—Paintings, Walter Ufer.

GREENER ART GALLERY—
Indefinite—Old and modern pictures.

GUARINO GALLERY—
To March 9—Giuseppe Graziosi, Llewelyn Lloyd.

HELEN HACKETT GALLERY—
Feb. 11-March 2—Paintings, Maud Miller Huffmaster.

THE GALLERY OF P. JACKSON HIGGS—
Paintings by old masters; ancient sculpture; Greek, Roman, Syrian, Egyptian glass and antiquities.

HOLT GALLERY—

Feb. 11-March 2—Paintings, Matthias Alten.

INIMATE GALLERY (Anderson's)—
Feb. 4-March 2—Georgia O'Keeffe.

KENNEDY & CO.—
Feb.—Etchings by Alfred Hutty; rare prints by Whistler.

Feb. 16-28—Bird life, Emerson Tuttle.

FREDERICK KEPPEL & CO.—
Feb. 20-March 20—Etchings, C. H. Woodbury.

KLEMMANN-THORMAN GALLERIES—
To March 2—Etchings, Roland Clark, Edith Derry Willson.

KLEINBERGER GALLERIES—
Indefinite—Old masters.

KNOEDLER GALLERIES—
Feb.—100 etchings by modern masters.

MACBETH GALLERY—
Feb. 10-March 4—17th annual exhibition of thirty paintings by thirty artists.

MITCH GALLERIES—
Feb. 25-March 9—Landscapes and marines, Truman Fassett; water colors of Egypt, Harold Putnam Browne.

MONTROSS GALLERY—
Feb. 25-March 9—Group New Orleans artists.

MORTON GALLERIES—
Feb. 15-Mch. 2—Charles Carlson, Harry Carlson.

NATIONAL ARTS CLUB—
Feb. 13-March 8—6th annual Exhibition of Living American Etchers.

NAT'L ASSN WOM. PAINTERS & SCULPTORS—
Feb. 18-March 9—General exhibition.

NEUMANN'S PRINT ROOM—
Feb. 9-28—Graphic Arts of Six Centuries.

NEWHOUSE GALLERY—
Feb. 1-28—Paintings, monotypes, Henry A. Wight.

OPPORTUNITY GALLERY (Art Center)—
To March 14—Exhibit selected by Yasuo Kuniyoshi.

PEN AND BRUSH CLUB—
To Feb. 28—Paintings, Frances Del Mar.

PUBLIC LIBRARY—
Indefinite—100 American engravers; engravings after portraits by Gilbert Stuart; lithographs by R. P. Ronington; American historical prints, views of cities.

SALMAGUNDI CLUB—
Feb. 8-March 1—Thumb box annual.

REINHARDT GALLERIES—
Feb. 23-March 16—Paintings of women and children by masters from the XVth to the XXth century.

SCHULTHEIS GALLERIES—
Permanent—American and foreign artists.

JACQUES SELIGMANN & CO., INC.—
Permanent exhibition of ancient paintings, tapestries and furniture.

E. & A. SILBERMAN—
Jan. to June—Old masters and antiques.

STERNER GALLERIES—
Feb. 4-23—Four painters.

SOCIETY OF INDEPENDENT ARTISTS—
March 8-31—13th annual show, Waldorf-Astoria.

VAN DIEMEN GALLERIES—
Feb.—Paintings by Old Masters.

Feb. 14-28—Venetian Old Masters.

WESTON GALLERIES—
Exhibitions of contemporary art; old masters.

WHITNEY STUDIO GALLERIES—
Feb. 11-March 2—Paintings, Herman More; Charles Rosen; Dorothy Varian; water colors, H. E. Schnakenberg.

VERNAV GALLERIES—
Wetherfield collection of old English clocks; paneled rooms; sporting prints; Old English furniture and objects of art.

WEYHE GALLERY—
Feb. 25-March 16—Lithographs, Adolph Dehn.

WHITNEY STUDIO GALLERIES—
To March 2—Paintings, Charles Rosen, Dorothy Varian, Herman More; water colors, H. E. Schnakenberg.

WILDENSTEIN GALLERIES—
Feb.—Exhibition French XVIIIth century paintings.

HOWARD YOUNG GALLERIES—
Feb. 11-23—Paintings by A. J. Munnings, R. A.

Rochester, N. Y.

MEMORIAL ART GALLERY—
Feb.-March—Loan exhibition oriental rugs; water colors, Carl W. Peters.

Saratoga Springs, N. Y.

SKIDMORE COLLEGE—
To Feb. 28—Paintings and drawings from Opportunity Gallery, New York.

Syracuse, N. Y.

SYRACUSE MUSEUM—
Feb.—Paintings by faculty of Grand Central School of Art.

Warrenton, N. C.

WOMEN'S CLUB—
Feb. 15-28—Exhibition, Landscape Club of Washington.

Akron, O.

AKRON ART INSTITUTE—
Feb.—Ohio Water Color Exhibition.

Athens, O.

OHIO UNIVERSITY—
March 2-16—Paintings by Contemporary Americans.

Cincinnati, O.

CINCINNATI MUSEUM—
March—Paintings, Norbert Heermann; "Fifty Prints of the Year."

Cleveland, O.

CLEVELAND MUSEUM—
To March 22—International Exhibition of Ceramic Art; contemporary French prints; historic textiles; Javanese puppets, batiks.

LEAMON GALLERY—
Feb.—American and foreign artists.

Columbus, O.

GALLERY OF FINE ARTS—
To March 3—National High School exhibit.

Feb.—Paintings, Charles P. Gruppe; etching, George T. Plowman; soap sculpture.

CLOSSON GALLERIES—
Feb.—Paintings, Charles P. Gruppe; soap sculpture.

Dayton, O.

DAYTON ART INSTITUTE—
Feb. 25-March 17—Dayton architects.

Toledo, O.

TOLEDO MUSEUM OF ART—
Feb.—Modern French paintings; contemporary French prints.

Youngstown, O.

BUTLER ART INSTITUTE—
Feb. 24-March 11—American Negro Artists.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—
Feb. 15-28—Etchings, Samuel Chamberlain.

Portland, Ore.

PORTLAND ART ASSOCIATION—
To March 19—French Post-Impressionists.

Philadelphia, Pa.

PA. ACADEMY OF FINE ARTS—
Jan. 27-March 17—124th annual exhibition of oils and sculpture.

PHILADELPHIA ART ALLIANCE—
Feb.—Annual exhibition, Circulating Picture Club.

To March 4—Water colors, Harold Weston; caricatures, Daumier.

PHILADELPHIA MUSEUM—
Feb.—Pictorial History of the Life of Theodore Roosevelt.

PLASTIC CLUB—
To March 9—Annual exhibition of prints.

UNIVERSITY MUSEUM—
Beginning Feb. 22—Exhibition of early Chinese fresco from the Honan district.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—
To March 6—Sculpture by Malvina Hoffman.
To March 14—19th annual exhibition, Associated Artists of Pittsburgh.

Providence, R. I.

NATHANIEL M. VOSE GALLERY—
Feb.—American paintings and prints.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—
Feb.—Paintings of Norway, William H. Singer, Jr.; East Indian Water Colors (A. F. A.); Pennsylvania Society of Miniature Painters; drawings and illuminations, Marian Lane.

Dallas, Tex.

HIGHLAND PARK GALLERY—
Feb. 20-March 5—Paintings, Frank Townsend Hutchens.

Fort Worth, Tex.

FORT WORTH MUSEUM—
Feb. 26-March 12—Paintings, Eliot Clark, Karl Anderson, Murray P. Bewley, Luis Mora.

Houston, Tex.

MUSEUM OF FINE ARTS—
Feb.—Flower studies, Carl J. Blenner; water colors, Wayman Adams.
HERZOG GALLERIES—
March—Etchings, Juliet White Gross; paintings, European artists; antique jewelry; Georgian silver.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—
Feb.—San Antonio Competitive Exhibition (\$31,000 in prizes), the "Texas Wild Flower" show.

Salt Lake City, Utah

MERRILL HORNE GALLERIES—
Feb.—J. F. Harwood.

Richmond, Va.

WOMAN'S CLUB—
To Feb. 28—Richmond craftsmen.

Seattle, Wash.

SEATTLE FINE ARTS SOCIETY—
Feb.—Seattle Art Guild.
SCHNEIDER ART GALLERIES—
Indefinite—American and Foreign artists.

Appleton, Wis.

To Feb. 28—Drawings, Thornton Oakley (A. F. A.).

Milwaukee, Wis.

MILWAUKEE ART INSTITUTE—
Feb.—American Indian portraits, Winold Reiss; Madison Art Guild; Old Masters from Van Diemen Galleries; paintings, Robert von Neumann.

LAYTON ART GALLERY—
To March 4—Prints, Arthur B. Davies.
MILWAUKEE JOURNAL GALLERY—
Feb.-March—Arthur Nicholson Coit, Janet Reid Thompson and 16 Wisconsin Artists.

Oshkosh, Wis.

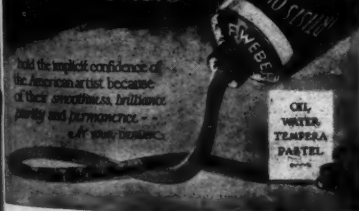
OSHKOSH PUBLIC MUSEUM—
Feb.—Paintings from Holt Gallery, New York; etchings by Max Pollak.

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Tracing an Effigy

Hardly a month passes that an American art museum does not find out some interesting fact concerning a prized treasure in its possession.

The Metropolitan Museum has just ascertained that the XIIIth century tomb effigy of a knight, representing a young man in full armor, lying with hands joined on breast and feet resting against a small lion, symbolic of courage, is that of the Chevalier Jean d'Alluue, a French seigneur who died in 1248 and was buried in the abbey of Clarté Dieu (Indre-et-Loire). For several years the statue has been in The Cloisters.

When the property of the Church was confiscated in 1791 the abbey was sold as national property. It was partly demolished in 1850 for the construction of a farmhouse, and the effigy at this time was removed to a neighboring chateau. About 1905-06 it was sold to a dealer in Paris, but when it passed to The Cloisters no trace of its history could be found.

Museum Obtains Italian Agent

The Metropolitan Museum of Art announces that it has obtained the services as European representatives of Count Umberto Gnoli of Rome, one of the leading Italian authorities on art and former director of the museum in Perugia. He will search out desirable purchases for the departments of painting and decorative arts.

Acquires an Art Library

The art library owned by the late Julian Onderdonk has been purchased by Edgar B. Davis, Texas and New York millionaire, and will be loaned indefinitely to the White Memorial Art Museum in San Antonio.

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California "Statewide"

The second annual "statewide" exhibition of California art arranged by the Santa Cruz Art League in that city, Feb. 1 to 15, contained 180 pictures, most of them from Southern California, some from Central California and only a few from the San Francisco Bay region. H. L. Dungan of the Oakland Tribune, after saying the exhibition was so good it must be continued from year to year, pointed out that it was conservative, and that there were no nudes in it worthy of public excitement—the latter observation being caused by the persistent watchfulness of California's prudes.

The \$500 purchase prize provided by S. Waldo Coleman was awarded to Charles Reiffel of San Diego, and the second prize to Paul Lauritz of Los Angeles. The first water color prize went to John Cotton, Glendale; the second to Edith Maguire, Monterey. William Griffith, Laguna Beach, won the first pastel prize, and Luvena B. Vysek, Los Angeles, the second. Southern California artists won all the prizes but one.

Florence Wieben Lehre, assistant director of the Oakland Art Gallery, said: "Last year the Santa Cruz exhibition was one that would have done credit to any large city. This year it is a credit to a small city. There is too much 'playing safe,' too much standing on other people's feet, and not enough wearing of adventure in new shoes. While there is no trace of that type of art for which northern California is renowned, there is an abundance of the southern California type of painting that is far from the best produced in that section. Was it the jury, or was it that progressive painters did not send?"

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Masterpiece of Chinese Painting Obtained for Detroit Museum



"Insects and Grasses." Early Autumn subject by Ch'ien Hsuan (1235-1290 A. D.). Detroit Institute of Arts.

The Detroit Institute of Arts possesses many masterpieces of European painting, and now, thanks to its Founders Society, it has a Chinese painting of the first rank,—an early autumn scene, at the edge of a pond, "Insects and Flowers," by Ch'ien Hsuan, of the golden age of Chinese art (Sung period). It is a scroll nearly four feet long.

Beginning, as one should, at the right end, three dragon flies are seen, one of a soft red, another in rich brown and the third in silvery grey and green, hovering over the edge of a pond attacking a swarm of mosquitoes. Below them is a lotus leaf, brown and ragged on the edge, upon which are perched two frogs. Farther to the left, on the dry land,

weeds and grasses have begun to turn brown. Through the leaves crawl grasshoppers and other insects, while above them hovers a brilliant green and red flyer, whose wings are in such rapid motion that their extreme tips are invisible. The drawing of each of the little creatures and of the weeds and grasses reveals profound observation.

A Classified Index of THE ART DIGEST'S Advertisers

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F. Jackson Higgs, 11 E. 54th St., N. Y.
Kieckliff, 598 Madison Av., N. Y.
Thomas J. Kerr, 510 Madison Av., N. Y.
Knudsen, 9 Rue Scribe, Paris, France.
Little Gallery, 29 W. 56th St., N. Y.
Nazare-Aga, 3 Av. Pierre 1st de Serbie, Paris.
Grace Nicholson, 46 N. Los Robles Av., Pasadena, Cal.
J. Roth, 134 Bld. Haussmann, Paris.
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National Publishing Society, Mount-ain Lake Park, Md.
Winsor & Newton, 31 E. 17th St., N. Y.
ART EXPERTS
Maurice Goldblatt, 318 S. Mich., Chicago.

ART GALLERIES
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French Gallery, 120 Pall Mall.
J. Leger & Son, 13 Duke St., St. James.
Leicester Galleries, Leicester Square.
Redfern Gallery, 27 Old Bond St.
A. Reid & Lefevre, Ltd., 1a King St., St. James.
Max Rothchild, 28 Sackville St.
Independent Gallery, 7a Grafton St.
PARIS—
J. Allard, 20 Rue des Capucines.
Marcel Bernheim, 2 bis Rue Caumartin.
Bignon, 8 Rue la Boetie.
Th. Briant, 32 Rue de Berri.
Brinon de Larousselle, 34 Rue Lafayette.
L. Cornillon, 21 Quai Voltaire.
Ch. A. Girard, 1 Rue Edouard VII.
Le Goupy, 5 Bld. de la Madeleine.
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J. Watelin, 11 Rue Auber.
Galerie Zak, Place St. Germain des Pres.
Zborowski, 26 Rue de Seine.
LOS ANGELES, CAL.—
Newhouse Galleries, 2509 W. 7th St.
PASADENA, CAL.—
Grace Nicholson, 46 N. Los Robles Av.
SAN FRANCISCO, CAL.—
Benix Arts Galerie, 116 Maiden Lane.
WASHINGTON, D. C.—
Yorke Gallery, 2000 S. St.
CHICAGO, ILL.—
Carson, Pirie Scott & Co.
Chicago Galleries, 220 N. Mich.
BALTIMORE, MD.—
Furnell Galleries.
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Grace Horne's, Stuart at Dartmouth.
Robert C. Vose, 559 Boylston St.
ST. LOUIS, MO.—
Newhouse Galleries, 484 N. Kings-bury Blvd., St. Louis, Mo.
Newhouse, 484 N. Kingshighway Bl.
Max Safran Galleries, 4398 Olive.
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Findlay Galleries, 1235 Balt. St.
NEWARK, N. J.—
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BUFFALO, N. Y.—
Broderick, 436 Virginia St.
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Ferrazell Galleries, 27 E. 57th St.
The Fifteen Gallery, 7 E. 48th.
Gallery of F. Jackson Higgs, 11 E. 54th St.
Pascal Gatterdam, 145 W. 57th.
Grand Central Art Galleries, 15 Vanderbilt Av.
Greener Art Gallery, 157 W. 72nd St., N. Y. C.
Guarino Gallery, 600 Madison Av.
Heim Hackett Gallery, 9 E. 57th.
Hyman & Son, 715 Lexington Av.
Thos. J. Kerr, 510 Madison Av.
Kleinberger, 12 E. 54th St.
John Levy Galleries, 559 5th Av.
Lewis & Simmons, 730 5th Av.
Little Gallery, 29 W. 56th St.
Macbeth Gallery, 15 E. 57th St.
Metropolitan Galleries, 578 Mad.
Milch Galleries, 108 W. 57th St.
Morton Galleries, 49 W. 57th St.
J. B. Neumann, 38 W. 57th St.
Newhouse Galleries, 11 E. 57th.
Arthur U. Newton, 645 5th Av.
Reinhardt Galleries, 730 5th Av.
Paul Rosenberg & Co., 647 5th.
Schulthels, 143 Fulton St.
Seligmann & Co., 3 E. 51st St.
Van Diemen Galleries, 21 E. 57th.
Weber Galleries, 644 Madison Av.
Whitney Studio Gallery, 10 W. 8th St.
Wildenstein & Co., 647 5th Av.
Howard Young Galleries, 634 5th.

PITTSBURGH, PA.—
J. J. Gillespie & Co., 639 Liberty.
PROVIDENCE, R. I.—
Nathaniel M. Vose, 131 Wash. St.
HOUSTON, TEXAS—
Herscov Galleries, 3619 Main St.
SALT LAKE CITY, UTAH—
Alice Merrill Horne, 563 2nd Av.
ARTISTS' SUPPLIES
E. H. Friedrichs, Inc., 129 W. 31st, N. Y.
Martini Artists Color Lab., 97 Harris Av., L. I. City, N. Y.
Pelican Works—Günther Wagner, 34 E. 23rd St., N. Y.
Schneider & Co., 123 W. 68th St., N. Y.
Winser & Newton, 31 E. 17th St., N. Y.
F. Weber Co., 125 S. 12th St., Philadelphia.

CASTS, STATUARY
P. P. Caproni & Bro., Inc., 1914 Wash. St., Boston, Mass.
Florentine Art Plaster Co., 2317 Chestnut St., Philadelphia, Pa.

FRAMERS
N. Y. Frame & Picture Co., 116 Fulton St., N. Y. C.

LAMPS AND LIGHTING
Macbeth Daylighting Co., 231 W. 17th St., N. Y.

PACKERS AND SHIPPERS
Artists Packing & Shipping Co., 129 W. 54th St., N. Y.
Chemue, 6 Rue de la Terrasse, Paris.
R. Lerondelle, 76 Rue Blanche, Paris.
Chas. Potier, 14 Rue Gallion, Paris.

PHOTOGRAPHERS
Carl Klein, 9 E. 59th St., N. Y.

PRINTS
Art Extension Society, Westport, Conn.

Brown-Robertson, 424 Madison Av., N. Y.
E. B. Courvoisier Co., 474 Post St., San Francisco, Cal.
Gordon Dunthorne, 1726 Connecticut Av., Washington.
Fine Art Society, 148 New Bond St., London.

Findlay Galleries, 1235 Baltimore St., Kansas City.
J. J. Gillespie Co., 639 Liberty Av., Pittsburgh.
Marcel Guilet, 4 Rue Volney, Paris.
Furnell Galleries, Baltimore.
A. Rissling, 40 E. 49th St., N. Y.
Robertson-Deschamps Gallery, 415 Madison Av., N. Y.
Mabel Ulrich's Print Shops, Minneapolis and St. Paul.

RARE BOOKS, MANUSCRIPTS
W. R. Benjamin, 578 Madison Av., N. Y.
Brick Row Bookshop, Inc., 43 E. 50th St., N. Y.
T. J. Gannon, Inc., 665 Fifth Av., N. Y.

RESTORERS
Chas. Chiantelli, 572 Lexington Av., N. Y.
M. J. Rougeron, 101 Park Av., N. Y.

SCHOOLS OF ART
Abbott School of Fine and Com. Art, 1624 H St. NW., Washington.
Alexander Archipenko, 16 W. 61st St., N. Y.

X. J. Barlie, 7 W. 14th St., N. Y.
Boston Museum School, Fenway Pl., Boston, Mass.
Broadmoor Art Academy, 30 W. Dale St., Colorado Springs, Colo.
Brooklyn Art School, 184 Livingston St., Brooklyn.
Calif. School of Arts and Crafts, Oakland.
Calif. School of Fine Arts, Chestnut and Jones, San Francisco.
Scott Carbee School, 126 Mass. Av., Boston.
Chappell School of Art, 1300 Lape St., Denver.
Chester Springs School, Chester Springs, Pa.
Crocera School of Art, Washington.

A. E. Cross, Winthrop Sta., Boston.
Dallas Art Institute, Dallas, Texas.
Dayton Art Institute, Dayton, Ohio.
Design and Liberal Arts, 212 C. P. South, N. Y.
Designers Art School, 376 Boylston St., Boston.
Vesper George School, 42 St. B. toph St., Boston.
Harford Art School, Harford, Md.
Kansas City Art Institute, 666 Warwick Blvd., Kansas City, Mo.

Layton School of Art, Milwaukee.
Martinet School of Art, 10 E. Franklin St., Baltimore.
Maryland Institute, Baltimore.
Master Institute of United Arts, 313 W. 105 St., N. Y.
Metropolitan Art School, 51 W. 57th St., N. Y.
Naum Los, 1947 Broadway, N. Y.
N. Y. Inst. of Photos., 19 W. 14th St., N. Y.

N. Y. School of App. Design for Women, 160 Lexington Av., N. Y.
N. Y. School of Fine and Applied Art, 2239 Broadway, N. Y.
Ohio University, Athens, Ohio.
Otis Art Institute, 2401 Wilshire Blvd., Los Angeles.

Penn. Academy of the Fine Arts, Broad & Cherry, Phila., Pa.
Phila. School of Design for Women, Broadway and Master, Phila.
Pratt Institute, Brooklyn.
School of the Arts, 916 Sta. Barbara St., Santa Barbara, Cal.
School of Design and Liberal Arts, 212 C. P. South, N. Y.
A. Schampner, 105 W. 57th St., N. Y.

Studio School of Art Photos., 9 W. 50th St., N. Y.
Syracuse University, Syracuse.
Thurn School of Modern Art, Carnegie Hall, N. Y.
Traphagen School of Fashion, 100 Broadway, N. Y.
Washington University, St. Louis.
Webster Art School, Provincetown, Mass.

C. H. White School of Photos., 460 W. 144th St., N. Y.
Guy Wiggins, Lyme, Conn.
Wilmington Academy of Art, Wilmington, Del.
Worcester Art Museum School, Highland St., Worcester, Mass.

ART SCHOOLS—TRAVEL TOURS
Geo. Elmer Browne, 58 W. 57th St., N. Y.
Boyd Tours (Henry B. Boyd), 5th Ave., N. Y.

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